

# SLUG

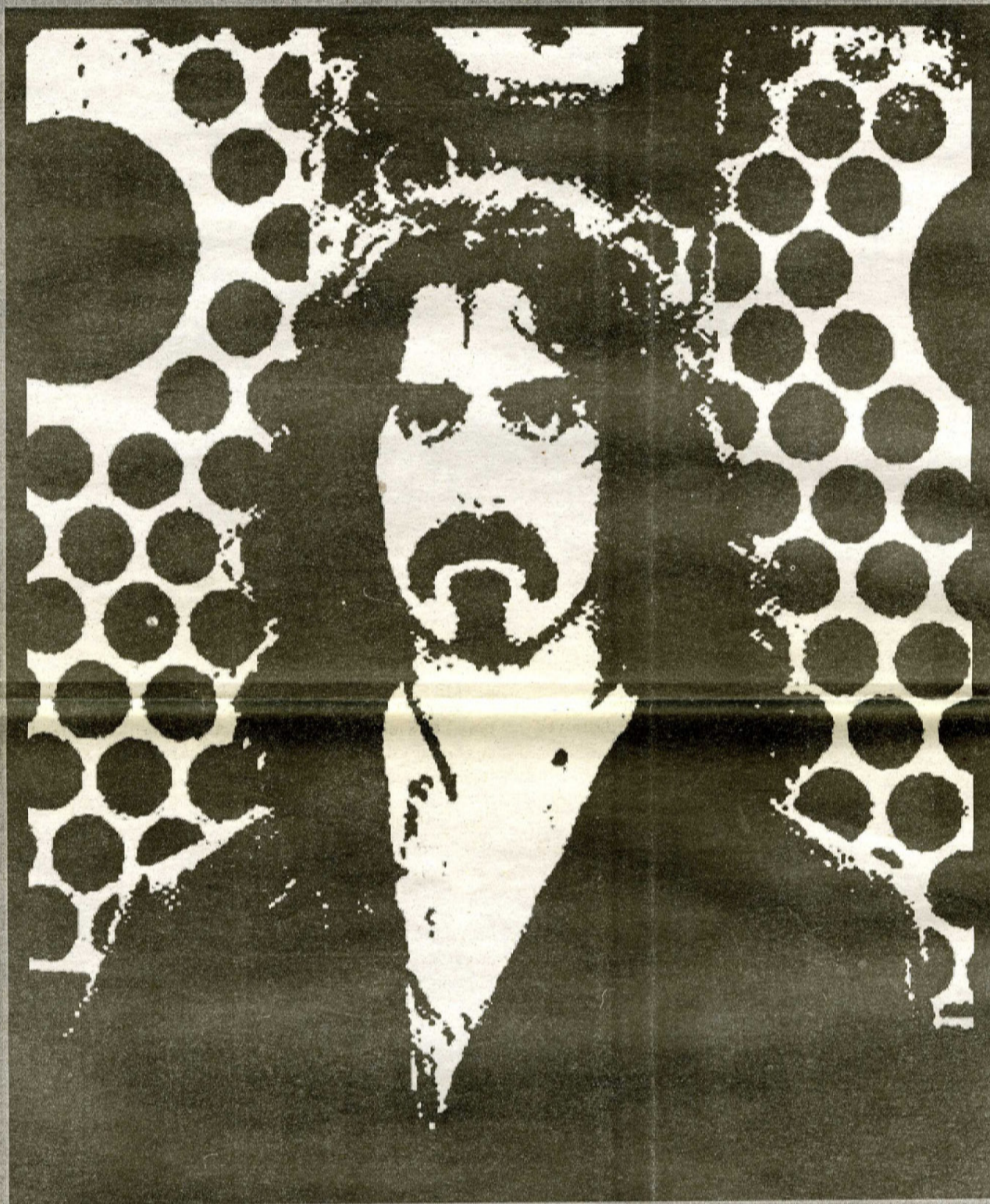
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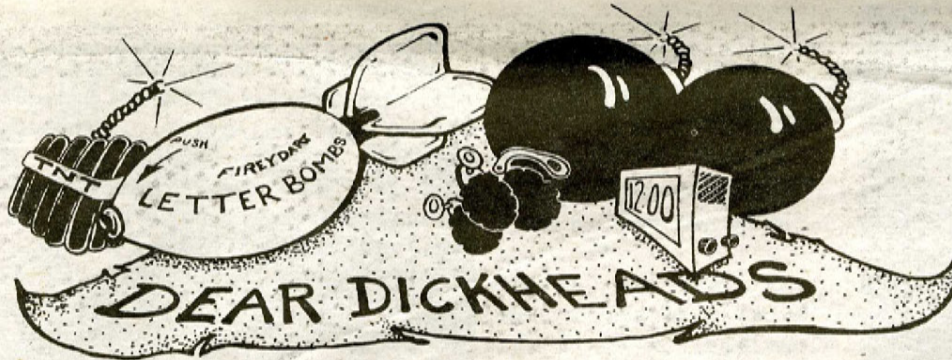
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Dear slug,

I have long believed that might makes right. But the other day I had an experience which put into contrast my firm beliefs about power, particularly physical violence and its ability to create peace, love and harmony, with my obligations as a neumsmatist, that is, as a coin collector.

I was attending a conference on sentimentality and addiction to hyperphonalamineanose, a common lawn additive which is abused, according to anonymous governmental sources, by roughly seven in ten to the sixteenths percent of the population, which while not quite large enough for a voting block, is certainly enough to spawn a segment on a news show and as a result a support group was formed.

The chief effect of the drug, known by its users as "nose", or "sad," or "mommy", is an overwhelming feeling of nostalgia, or sentimentality. Which can lead to crying jags, excessive concern for one's parents, or children, and an nseteling tendency to write thankyou notes for minor nicetys like birthday cards recieved or raises in pay.

It is precisely this kind of behaviour I thought we could stop through a good dose of street, or better yet, police violence.

I went to this meeting of drug destroyed milquetoasts with one thing in mind. Retribution. I wanted to get even for all the thankyou notes, all the goodbye hugs, all the insolent how are you's which I had ever recieved. One more eye to eye contact with another human being trying to "get across that they loved me" and I would be ready to form a Utah branch of the Shining Path specifically to decapitate and skullfuck every last kindhearted maddog fishfertilizer huffer I could find.

So with my concealed weapon and permit firmly in my pants I set off.

But not five minutes into the room one of these zombies sets on me with, "Do you like coins?"

"Yes," I answered. I love coins.

"I want you to have this," he said handing me a mint condition frosted Pocohontas dollar which had been set carefully in a plastic coin sleeve, "I think it's beautiful and I thought you would appreciate it. Thanks for coming."

I hadn't considered that they would have an appreciation for coins, how could these wild animals who consider everything, no matter how base, deserving a appreciation and thanks, have known that coins are the single most perfect thing in the world, especially frosted coins?

I couldn't kill him.

I couldn't kill any of them.

Why won't the police do something.

Why must we put up with agriculturally sponsored kindness.

Yours, William Flannagan barnathe, dds.

Dear Slug,

I would like to preface this letter by saying I have no opinion in regards to this on going

discourse in your "Dear Dickheads" column involving the bands CHOLA and DISCO DRIPPERS. One might even go so far as to say that I could care less either way about either of these two bands. That being said, I would like to take a few moments to talk about something that I feel is important concerning your magazine.

It has now been four months since I had the pleasure of reading my favorite feature of your wonderful mag. Of course I'm talking about the "Serial Killer of the Month" column. I always looked forward to a new month and a new issue, because I would be able to live out my admittedly sick and twisted fantasies of sex and murder through that fine column. I could learn new techniques and get a few pointers, etc. As every new issue comes and goes with out the column I keep telling my self that the author has just been on a long vacation or is in a rehabilitation situation of some sort. Surely he hasn't abandoned this fine feature. PLEASE SLUG!!! the voices are growing louder and they're telling me to do awful things. I can only watch so much pornography and BYU television specials. Please tell me the party's not over. I'm at my breaking point. Will I ever see another "Serial Killer of the Month" column? Please help me. Your #1 Fan.

PS. I'm coming for your children.

Ed: Our "#1 Fan" did not sign his/her letter. The most likely reasons: A) He/she is a serial killer whose only goal in life is to have their deviance highlighted in Slug and without the column "Serial Killer of the Month" what reason is there to live, let alone kill. B) Our "#1 Fan" follows us around in hopes that we will get in a car accident so that he/she can nurse us back to health like in that Stephen King book *Misery*. C) Our "#1 Fan" is the lead singer of Chola—How Romeo and Juliet/West Side Story/Wrong would that be?

Dear Dick Heads:

In case you're wondering what's on my mind, nothing. But, that doesn't stop people from trying to fill my brain with useless information. I'm talking about people that forward Email to me.

Yesterday, I checked my mail (the clever call it "Snail Mail. I call the clever television watching mindless numb fucks) and I didn't get any letters that had postage. But, then, I pop open my laptop and it's full of forwarded letters. I don't know what bothers me more the fact I read this useless junk my friends send me, or the fact that I have friends that think I am actually interested in the shit they forward.

Yesterday it took me 17 minutes to download a video of a woman boxing a man's head with her boobs. I want that 17 minutes of my life back.

My socalled friends are filling my head. They're filling my email box. And I'm fed up. Any thoughts on how to prevent people from emailing me junk?

—BrandtSeverson@yahoo.com

Ed. Note: There is a feature in all email programs that blocks "unwanted mail." After you send us that boob boxing video, we will block you from sending us ANYMORE useless email.

Slug,

So, I'm thumbing through your April issue of SLUG, right? And I find that within minutes I'm laughing out loud to myself because of the ever-so-humorous wit of your little awards from "Sounds Like Bullshit ToMe" deal. Thumb through a little more a find "Lameass ConcertPreviews", which has a title that gives it the justice it deserves: lameass. A little more.. "Modus Operandi". What the hell does thatmean? It was good to hear that Jared Louche was still alive and kicking and that Chemlab will be doing something in the future though. After following up on the column for the past couple of months, I have to ask myself a question. "Is there a CD out there that he could actually give a good review?" Everything seems "okay" or "fucking horrible". I don't know a whole lot about the electronic.. or, sorry, "industrial" genre, but it can't all be shit or just mediocre. I think that J Cameron guy has some problems in his real life that he's taking out on these CDs for venting purposes. Get a clue, go to hell, have a nice day. Looking forward to May's issue.

—Charles Andrews

Ed. Note: What's Up Chuck? Hey there Charlie Brown. Chuck-a-Rama. Chuck E. Cheese. Chuck the ball. Chuck full of nuts. I love to make fun of people's names, because I lack the good common sense to realize that you have had your name your entire life and have probably heard every lame-ass comment possible. But does that stop me? No. Does it stop anyone? No. No. No. Chuck a doodle Do.

I've always reasoned that in this overpopulated baby state of ours, instead of referring to a baby book to get a name for your 10th child, that someone should write a book detailing all of the childhood, play ground taunts that go with every single name out there.

"My name is Sue. How do you do?"

When I was young I'd call Rhonda Honda and that would get her all gassed up. I'd ask Mary if she was contrary. And Michelle was my bell. But keep in mind, that's when I was in grade school and yet these childish insults have followed a lot of people into adulthood.

For the love of God, why? The average age of the non-incarcerated reader of Slug is 16-40. Do the math. This means your friend, Richard, Peter, John or Thomas has heard Dick jokes for the past 16 to 40 years. At what point do you think they are going to find your stab at their genitalia-esque name humorous?

This rant also includes your friends whose names happen to be the name of a song. Don't tell Mandy that she came and she gave without taking. Roxanne does not want to put out your red light. And you probably couldn't handle a little bit of Mary all night long.

One day, I'm going to write a song (forget the whole "write a book about baby names so you'll know how your child will be made fun of" because every name in existence can, in some way or another, be used against you. Just think how Melissa felt when that computer virus went haywire. I bet Melissa's everywhere, previous to the virus, were rejoicing in a name that wasn't too funny. Then wham, you're a disease) and that song is going to include the name of every girl that has ever slighted me or crossed my path and did me wrong. I want this song to be sung by Brittany Spears. I want this song to be on the lips of every person in the world. Sung to every ex-girlfriend out there. That's right baby. If you thought I was irritating when we were together, then Chuck E's in love, and the games have just begun. In closing, 1) Don't make fun of someone's name that's stupid. 2) Noses are fair game.

# The Hell In Health Department

by Phil Jacobsen

"Phil, this is Bob from the Health Department," my answering machine dutifully played back for me. "Why don't you call me tomorrow regarding that issue we were discussing."

"The Issue" at issue: I wanted to be a Health Inspector for one day. I wanted to go on restaurant raids around Salt Lake City shouting words to line cooks like "Health Inspection. Drop your ladles. And put your hands where I can see them." I wanted to look for pathogens at Parisian restaurants. I wanted to find mice in tiramisu. Roaches in ravioli. Or at the very least, I wanted to say, "There's a fly in my soup."

But first things first. And the first thing I had to do was explain to my new roommate, Ruth, that I wasn't Typhoid Mary, STD Steve, or even Hepatitis Hank. The issue at issue: A phone call from the Health Department wanting to discuss "The Issue."

Ruth thought "The Issue" was a euphemism for "The Disease."

This isn't a commercial break, I just want to state that I love my U.S. West answering machine service. It answers the phone when I'm on the phone, a technological godsend. The lady that says, "Please enter your security code," I consider my friend. I hear from her every day. I can check my messages when I'm not at home. And, apparently, so does my roommate.

After getting the message from Bob, at the Health Department, I came home and my new apartment smelled like a new hospital. Ruth wasn't taking any chances. When she heard I had "issues" with the Health Department, she had issues with me and my bacteria.

Empty bottles of Clorox, Windex, Lysol, Mop and Glow, and lemon scented Pledge littered the apartment.

I hated to disappoint her, the apartment was so clean, but I explained my dream to be a Health Inspector for a day. I think she believed me. And I'm willing to bet she will quit using those disposable toilet tissue liners that you find in a public restroom real soon.

The next day I returned Bob's phone call. We had issues.

Disclaimer: In all honesty, the next day I didn't call Bob. I called a person whose name wasn't Bob. But today, I'm calling the guy that called himself by another name "Bob." Because stick and stones may break your bones, but it's reality that really hurts. The Health Department put me through Hell to get this story. And in the end, I didn't get the story I

wanted. Instead, I got the story about trying to get the story about me being a Health Inspector for a day. Therefore, names have been changed.

Bob was pleasant when I first talked to him. And mayonnaise doesn't need to be refrigerated, until you open the jar. We set up a couple of tentative dates for me to shadow his short staffed Health Inspection team. We opened the mayonnaise jar.

Those dates came and went. I thought he was going to call me. He thought I was going to put the mayonnaise back in the refrigerator.

I made potato salad and left it in the sun. I promised my editor I'd have the story no later than "x." Who wants to eat crow? I have semi-fresh potato salad as a side dish. When those dates expired like a carton of milk in a lactose intolerant household, I called Bob back. He put me in touch with Suzy.

Suzy was slightly sweeter than unsweetened chocolate. Suzy is not her real name. She said we could meet on Thursday. On Wednesday it was changed to Friday. On Friday to Monday. On Monday to Friday. On Thursday, Friday was changed to Monday. Finally on Monday, we would inspect.

On one of the Fridays, or perhaps it was Wednesday, I was given the names of two restaurants we were going to "surprise" with an inspection. However, the Health Department Public Information Officer didn't want these restaurants to think it was S.O.P. (Standard Operating Procedure) to have a reporter in tow. I was told to call and ask permission from the restaurants to observe the inspection.

"Surprise," I said to the restaurant managers. "You're going to get a Health Inspection. And can I watch." This was one can of beans they were happy to hear get spilled. I gave them the times and dates of the "surprise" and I was told I was welcome to the party.

Then the eggs in Suzy's cookie dough started to turn to salmonella. I'd call the restaurants back and say, "Did I say I'd see you on Thursday? I mean Friday." Then, "Did I say Friday? I meant Monday." Or, "Did I say the dinner rush? I meant Breakfast."

I was no longer the welcomed guest at the surprise party. One of the restaurants let me know I could quit calling, the other was still willing to sample my tasty inside information, even if the "sell-by" date kept expiring.

On Monday, when the inspections were really going to go down, I felt just like a SWAT Team member getting ready to raid a crack house. Granted, the tenants had been informed of the raid, but I could taste this long overdue, possibly stale, adventure that was cooking up.

The outfit I chose for the raid was half khaki (Army Man pants). And half restaurant chic (A red and white checkered shirt that I've been told looks like a table cloth). I wondered what Suzy would be wearing? I hoped my attire was appropriate.

When Suzy emerged from behind her cubicle walls, I saw that I was a walking fashion faux pas. Her inspection outfit was a capital "F" for Fun. Her sweatshirt top was a large print of the Tasmanian Devil, you know, from Bugs

Bunny. And to catch those quick cockroaches, she had on sweatpants. "What do you want?" She said to me.

"I'm here to help you inspect restaurant X and restaurant Y," I replied.

"Not dressed like this," she said. I knew I should have worn my Marvin the Martian outfit. "Sorry, but I forgot you were coming today," she continued. "Can we reschedule for Wednesday?"

Once the blood rushed back to my head, I said, "Can I simply ask you a few questions?"

The three of us, me, her, and Taz then went to a conference room and talked about her job. The mouse droppings, the butt scratching chefs, the proper way to cool food, and the fact that E Coli happens.

Still, something was missing. When I got back to my apartment I yelled to Ruth, "Drop the ladle. And put your hands where I can see them." I then opened up my refrigerator and started checking expiration dates.

Ranting, like the Health Inspector I desperately wanted to be, I started ticking off household violations: "The milk has expired. You put the orange juice back in the fridge without using a proper cellophane wrap? How many jars of jam do you need to open at once? Is that a petri dish or leftover soup? This won't look good on the report."

(Ed. Note: Phil is obsessive compulsive. However, unlike a good case of obsessive compulsive disorder, he doesn't wash his hands every five minutes; he just never washes.)



## Merle Haggard Signs to Epitaph Cats and Dogs Start Living Together The Temperature in Hell Drops to Thirty- One Degrees

Anti Inc. is proud to announce the signing of one of the greatest voices in the history of American music—MERLE HAGGARD.

In his legendary 40-year career, Hag has not only recorded 38 #1 Country hits, but he has written dozens of standards which have been performed by artists as diverse as Willie Nelson, Supersuckers, Elvis Costello, Dwight Yoakam, The Grateful Dead, and even Dean Martin. He has also published two best-selling autobiographies, is a member of the Country Music Hall Of Fame and continues to perform sell-out shows around the world. Merle Haggard has influenced generations of musicians and is one of the most beloved artists ever in Country music.

Epitaph is the indie label best known for punk rock bands such as Rancid, NOFX, Pennywise and The Offspring. They have also been successful with non-punk artists on various imprints like R.L. Burnside on Fat



Possum Records, and most notably, Tom Waits on Anti Inc.

Founded by Epitaph Records' owner, Brett Gurewitz, Anti Inc. is a brand new company, which had stunning success with Waits' latest album "Mule Variations." "Mule" has sold a million copies worldwide and won a Grammy award. Gurewitz says, "Anti Inc.'s mission is to provide successful recording artists who are disillusioned with the corporate music establishment a new way of doing business that makes sense artistically and economically. It's an honor to work with Merle Haggard, who is a true artist

and a maverick. It's a real privilege to provide him with the type of working environment that he deserves."

As for Merle, he sees this unusual partnership as an opportunity to reach a more diverse audience. "I'm working with a Rock and Roll label on purpose," he says, "in hopes that they have the knowledge to sell records, because the people in the circle I've been around don't seem to have the ability or the desire. I feel, in judging my own music, that I'd be much more comfortable performing on the same show with Eric Clapton or Bonnie Raitt than pretty much any of the artists being billed as Country today."

Merle is currently mixing the new record at his studio in Northern California. The self-produced album features his longtime band, The Strangers, and will be released this fall. It contains some of his most soulful singing and sharpest songwriting to date. "This record is a continuation of my life story in music," says Merle, "Its songs are about real events, with real people playing the music. I've made an effort on this album not to over-refine, but to give it to you as raw as possible, because that's the way I like it. I'm giving it a higher score than any album I've made to date—but what the hell do I know?"

The deal came about as a result of a piece on Merle Haggard in the LA Weekly published in October '99. Andy Kaulkin, President of Epitaph and big fan of Merle's—read the article with great interest and learned that Hag was not only without a record deal, but didn't necessarily want one. "He is, to me, one of the most unique and richly diverse artists in American music," says Kaulkin, "I saw this as an opportunity to work with one of my all time favorites, so I tracked down his business manager and made an offer, not expecting much. I'm thrilled that it has worked out."



Let me start by saying that I am not your usual guy. I am not impressed by the same things the rest of you are and I am not appalled by the same things that illenate you. It's not that I think that I am better or smarter than the rest of you. I know that I am. What passes for comprehension in your minuscule brains is dismissed as common thought process by my super conductor mind center. Let that be a lesson to you the next time you ask me "can I get your social security number?" No. No you can't 'get' my social security number you idiot.

### Three Kings Warner Bros.

George Clooney, Mark Wahlberg and Ice Cube find a "shitty" map (you have to see the movie) that will lead them to a stolen stash of Saddam's gold during the end of the Gulf War. I suppose maybe you think that they get the gold and everything goes off without a hitch? That's another reason why I am smarter than you. They are forced to make real decisions that split men's morals. This is a great movie and probably got so buried in the "American Beauty" hoopla that it got overlooked for Best Picture. Another oddity is the fact that Clooney continues to play great parts and never gets recognized as a great movie actor.

### Messenger: The Story of Joan of Arc Columbia Tristar

Condemned for witchcraft and being considered a heretic, Jeanne d'Arc is sentenced to death and subsequently burnt alive on May 30th, 1431, at the tender age of 19. Of course she successfully liberated Orléans and Reims from the English when she was 16. How's that for teenage over achievement? Milla Jovovich is fantastic as Joan of Arc. John Malkovich is equally great as Charles VII although a smaller part. A great show not only to entertain but a worthwhile history lesson.

### Star Wars Episode 1 The Phantom Menace 20th Century Fox

Every generation has a legend. Every journey has a first step. Every saga has a beginning. Every over hyped piece of shit film has one cool scene. This one has the fish scene. This movie also has Natalie Portman who could be the next great female lead of this decade. Unfortunately you will have to rent "The Professional" to find out.

### Fight Club 20th Century Fox

When you start to frequent cancer and disease support groups as a way to bond with others, pretending to be terminally ill or feigning various other infirmities to fit in, it is very possible that you may need to get a new life. It makes for interesting character development though and I thought this movie was very cool and very interesting. Scott Farley told me the twist months before I saw it and I liked it anyway. It wasn't that hard to figure out, particularly if you are me. (see intro) Edward Norton, Brad Pitt and Helena Bonham Carter bolt in and out of every scene with clues and miscues all surrounded by some dreadful beatings that the men involved really seem to like. There's also a soap issue that needs to be addressed, but certainly not by me.

### Boys Don't Cry Fox Searchlight

When betrayal, humiliation, rape, and murder take the place of drama, suspense and interesting dialog then we have a problem. Ladies and gentlemen, I think we have a problem. If you "identify" with any of these people then you are an idiot! I'm not sure why anyone would want to see this movie. Yes it is a true story, but that doesn't make it a good story. Instead of a point or a moral, it just loads up on stupidity. Wow look at the stupid white trash folks. There are some good movies along the same line, but this ain't one of them. P.S. Hilary Swank (Karate Kid 3?) won Best Actress for this role! I didn't believe she was a boy for even a second. Don't waste your money. Go rent *Blood Simple* or *One False Move*.

### Being John Malkovich Universal Pictures

I could no more explain this movie to you than I could split the atom. It is A GREAT SHOW! You HAVE TO SEE IT! One of the BEST FILMS OF THE YEAR! Or how about FIVE STARS!!! There are some stupid phrases for you that you seem to like to read which tend to make you go see a movie, so there you have it.

### Jakob the Liar Columbia Tristar

Robin Williams follows a piece of paper that is blown by the wind into a city square only to find four men hanging from a gallows pole. That is the poignant opening scene of this outstanding movie.

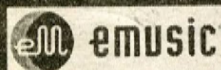
He is in Poland during the Nazi regime. He tells lies about allied forces making advances against the Nazis to uplift the spirits of his fellow captives. Yes it may sound like "Life is Beautiful," but it is different enough to stand on it's own. This is a truly moving story, and Williams does a great job once again.

—Mr. Pink

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# Honest Engine

You can ask anybody about what some of the most prolific bands in town are. One name that will pop up often is **Honest Engine**. They are a band with longevity despite all of the drama and misconception that has surrounded them throughout their time. Tom Cram has been pretty patient with everything that has been going on, but good things are coming. A new album is in the works along with other goodies on their official web site ([www.honest-engine.com](http://www.honest-engine.com)). New songs from their upcoming album *High Octane*, which is a 2-disc set that will contain not only new material but demos and remixes as well, are being performed along with (get ready) a BALLAD. "It was strange playing it on stage," says Cram. The point with this band is that, according to Cram, "We have these nebulous goals that we want to hit for a song or an album and we shoot for it and more often than not we miss but at least we're heading somewhere."

Another upcoming event is a commercial due to air on MTV. I asked Cram why take such a step. His response: "We needed to aim a little bit higher and one of the things we decided to do was to start testing some different ideas as far as how to put the band in the public eye." So what they did was make a commercial of sorts directed by friend and photographer Michael Schoenfeld.

So with all of this hype, what can we expect from Honest Engine? Cram says that he is placing MP3's on their web site. What he specifically wants is to put a rough demo on and then with each change or progression that he puts in the song he replaces the old version with the new version. The band is also experiencing a slightly altered sound, but it still retains Honest Engine's trademark sound. And what, you the reader ask, could that sound be? Well, Cram and the rest of the band (Rehan, Pascal and brand new drummer Tracey) have been delving into things like **Massive Attack**, **Bill Laswell** and **Radiohead**. And then there is the BALLAD. Cram says that people were not really sure what to think of the ballad, even the band themselves felt a bit odd playing it for the first time. But as Cram already said, it's not like they planned to do a ballad, it just naturally came that way. "We create first, edit and organize second," says Cram. "In order to keep us interested, we have to be able to stretch out into different areas."



Their first release was *Combustion*, a sort of rocked out album which was preceded by the better-crafted *Overhaul*. By that time, Honest Engine had refined and tightened their sound and style from *Combustion*. Despite that, *Overhaul* has not attained the kind of success that the first album did for the simple fact that *Combustion* received airplay. "That was before X-96 got purchased by Simmons and turned corporate," says Cram. "But since corporate radio doesn't allow anybody who's not on a huge label to be on their playlist, it's impossible. As much as I hate to admit it, radio play is everything."

Like the earlier *Combustion* period, Honest Engine has gone under criticism because of the name (!), with certain people claiming the name was a racist slur against Native Americans, but at the same time these people didn't know that Mr. Cram himself is part Cherokee and Spanish. Aside from that, the band has gone through several incarnations, with Cram remaining the only constant member, but according to him the line-up now is stronger than ever, especially with the arrival of the new drummer Tracey. Their old drummer Craig had just recently become a father and left the band to spend more time with his wife and child. People thought that Honest Engine was gone for good, but with all of the internal transition within the band itself, it definitely put them out of commission for a while but it was obviously not permanent.

They have taken to the road sometime last year and played shows in Montana and a few other places out of state, with surprising results. "Every place we went to out of state, people went nuts. If it was 30 people or 300 people, they were all going crazy over it. It was an eye-opener." Traveling out of state made coming back to Salt Lake a bit hard because in Salt Lake, according to Cram anyway, people want to hear covers and cover bands. "Usually most places around here when they ask for a cover song we say 'No, we only play originals', they get pissed."

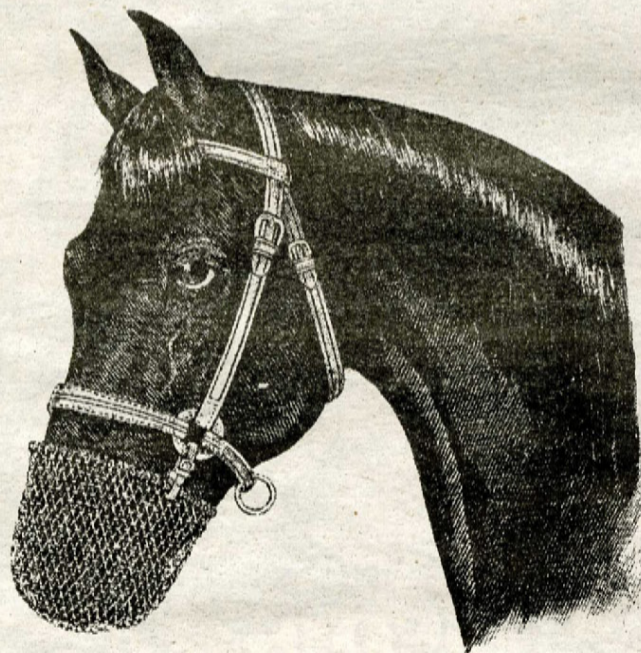
Honest Engine has come about full throttle. Cram is a very happy man for this. It goes to show that if you can come out with your head still intact after the battle of drama and criticism, you've got more fortitude than the next person. Check out the web site. Listen to *Overhaul*. See them play. (Ed. Note: Don't ask, but yell "Freebird" at their show. They do a great cover of this song.)

-Jacob

## 5 Questions

### With the Corleones

In a small, poorly lit Italian restaurant on the east side of Salt Lake I was handed an envelope. The man handing me the envelope told me to follow the instructions enclosed implicitly, or I would find myself in a shallow grave somewhere in Cottonwood Canyon. I told him I would do my best. He walked out, and I opened the envelope. Enclosed was a ticket for TRAX, five hundred dollars, a key to a car, and a letter detailing driving instructions from the train station to an address on the outskirts of the city. I wondered to myself about who sent the letter, but figured, 'What the hell?' and started towards the TRAX station. I arrived in Provo at dusk, and found my car, a black Lincoln Continental. I followed the instructions on the letter, and was soon



pulling up to a large wrought iron gate with the initial 'C' monogrammed in the middle. As I stopped at the security gate, two large men proceeded to search me for weapons, and asked my reason for being there in the first place.

"I really don't know," I replied. "But, I do have a clue that this will have something to do with the Corleones." One of the men smacked me on the back of my head. "You don't say nothing about the Corleones, got it fuckface?" I

was quickly escorted to the 'meeting room' by a butler. Seated around a large oak table were the Corleones, all five of them, each smoking a cigar. I stammered a bit and said, "Excuse me, but I'm here for the five question interview."

Sonny Corleone stood up and said, "Please, be my guest, have a seat next to Pauly." After being seated each member of the family politely introduced themselves, and their role in the "band." I asked them if it would be all right if I turned on a tape recorder. They all seemed to get nervous, but they allowed it. Without further adieu, here are the Corleones.

**1** What is the origin of your name?

**Sonny:** When you declare war against the war on crime, you must have a name that strikes terror into the hearts of your enemies. The Corleones are just an elaborate front for our crime syndicate, the Inferno Mafia. We intend to become 'rock stars' to settle a score with an unnamed person. In the American 'system' it has been shown time and time again that celebrities can get away with anything. We must establish international celebrity status in order to collect on our

contract.

**2** How can a person become affiliated with the 'family'?

**Sonny:** To become a 'Palie' (PAL-EE a member of the exclusive Corleone fan base) you must attend, loyally, every Salt Lake Organized Crime fundraiser, otherwise known as a 'show'. You must participate, and if it's your first night, you have to sing along, NO MATTER WHAT.

nodded my agreement, and proceeded through the gate.

Once inside the stately (what I assume) headquarters of the Corleones, I

**3** Any new recordings?

**Sonny:** Our organization has fabricated many songs to add dimension to our band, and we will have a full-length attack coming out soon. For now, people can pick up our demo at shows, or the Heavy Metal Shop for \$5.00. (Bring in a copy of court papers, or police citations [No traffic offenses] and get it for free!)



**4** Al Pacino or

Robert DeNiro?

**Sonny:** We personally love both of them, but we see no connection

between these two well-known, well-respected actors and organized crime. They portray people supposedly like us on the big screen, but I guess we will play along with your little game...DeNiro, of course.

**5** If you had to put one person's head in a vice, whose would it be?

**Sonny:** Not that our "Olive Oil Importing and Distribution Company" would have anything to do with murder, or would publicly admit any affiliation with such a crime; however, just for kicks, Chris Linton, that fuck.

And with that I was given a large meal of linguini with clam sauce, and a ride home. I was lucky enough to not end up with cement shoes. If you would like to contact the Corleones, do so at: Corleone Olive Oil Imports 50 South Main #25-7 Salt Lake City, Utah 84114. Or online: <http://welcome.to/thecorleones>

-Jeremy Cardenas

**Jeffery Ott**  
**Activist, Writer,**  
**Husband, Father,**  
**Addict, Musician,**  
**Idealist,**  
**Alcoholic**

by Angela Brown

"I don't need bouncers when I have my stand up signs!" Jeffrey Ott says from the small wooden stage. Behind his cardboard barricade of messages that read "Stop the Execution of Mumia Abul Jamal" and "The FBI's Conspiracy to kill MLK" is the thirty something year old Jeff Ott. He has stopped in SLC for an evening of discussion, education, entertainment, and protest singing all in support of his first book, *My World- Ramblings of an Aging Gutter Punk*.

Jeff Ott walks across the small stage holding an acoustic guitar. In the background is a faint glow of pink Christmas lights. Jeff repositions the microphone. His arms show off several unconnected black ink tattoos. Products of a homemade tattoo gun. He wears black framed eye glasses, a beard, jeans, and a black t-shirt reading Sub City- the record label who publishes Ott's material.

The audience is small, Forty or Fifty underage kids. Some members wear pro-vegan sweatshirts, others sport jackets covered in political punk rock patches and colored mohawks. There is a table in the back distributing animal rights propaganda. Ott nods to the sound man and is now ready to start his first set. The audience takes a seat on the cement floor.

Jeffery Ott was born in the Bay Area out of a violent crime. His mother conceived him as a result of a gang rape attack. For this reason, during the first four months of his life, Jeff's birth mother couldn't make the decision to keep him or give him up. He was passed back and forth between his birth mother and the adoption agency, until she finally chose not to keep him. Jeff was then adopted by a couple in Berkeley, California. Jeff describes his parents as alcoholics who frequently physically and sexually abused him. It was this abuse that drove his need to escape through music, drugs, and the streets. When Jeff was twelve years old he found out his brother had been raping and sexually abusing his younger sister. He couldn't take it anymore. He left. For the next eleven years, Jeff would remain homeless on the streets. Squatting in abandoned houses, friends houses, bus stations, and parks.

Jeff's voice is calm and strong as he courageously reveals his family secrets to the teenage audience. The room is quiet except for the sound of his voice echoing against the concrete walls and into our ears. He explains the wrongs of sexual and physical abuse- himself a living testament. He outlines how to receive help. He starts to sing:

*There was a girl who was fifteen years old, she died of an overdose and no one seemed to notice My mama got gang raped, brought me in the world and gave me away.*

When Jeff was fifteen he got drunk at a party with his fourteen year old girlfriend. They decided to have sex for the first time. "I got her pregnant and lost my virginity simultaneously," Jeff confesses. "The horrible thing is, I didn't even remember the experience."

Nine months later, Jeff had a baby girl

and a heroin addiction. He decided to shoot up instead of taking responsibility. He got kicked out of high school, started a punk band called CRIMPSHRINE and hit the road.

"I have been arrested 322 times," Ott tells the audience. "Now out of those 322 times, 308 of those offenses were misdemeanors for sleeping. That's right...sleeping. At nighttime, you are supposed to go to sleep. If you don't subscribe to the reality of wage/rent slavery, then anyway you deal with your need for shelter/warmth at night is totally illegal. If you don't own/rent a piece of land it is illegal for you to sleep."

Jeff continues to discuss homeless issues relating to his experiences and explains the programs he plays an active role in. Such as, Food Not Bombs, an organization that conducts free feedings for the hungry and his day job working at a homeless shelter. Ott doesn't just talk, he puts his work into action. He strums the chords for a new song.

CRIMPSHRINE lasted four and one half years. After the break up, a new project was born called FIFTEEN. FIFTEEN has been around about ten years now. This project has been a voice for Jeff's stance and opinion on political issues. It is his means of "getting the word

out" and educating the youth. About a year ago, his guitarist and childhood friend, Lucky Dog, committed suicide. Before the death of Lucky dog, the band had planned not to tour. The death changed Ott's mind.

"I kinda figured I should try and make the band work one last time before I become an old man." A new guitarist was added, a tour planned, and a new album named after the deceased guitarist- **Lucky**. Jeff sings to the audience about how he found out Lucky had shot himself in the head:

*My beloved brother called me on the phone today. He said, "I saw them take his body away." He said, "I found a note next to a rock of speed." It said, "Give my dog to my folks. Sell my shit I can't trust anyone. Good-bye."*

Jeff has now been married for three years and sober for five and one half. "I met my wife at an AA meeting. We both had this list of qualities we wanted in a relationship. When we exchanged lists we noticed they were exactly the same. That's when we knew we had found each other." Together they have a two year old daughter. Since becoming sober, Jeff has also established a relationship with his first daughter- who is now a teenager.

When asked how he found the courage to speak about his abuse, Jeff said that when he was young and homeless, an older woman took him in for a couple of weeks. They talked and got to know each other very well. She was also a victim of abuse. Her story was much worse than anything Jeff had gone through. He learned that by sharing his pain, he could help heal other people's pain. It became apparent what he needed to do.

*My World- Ramblings of an Aging Gutter Punk* is full of useful and important information your parents and government never wanted to tell you. How to use a condom, information\prevention of STD's, hotline and agency contact information, how to disable a car, how to clean a dirty needle, how to quit smoking, how to break into an abandoned house...and other surprises. It reads sort of like a magazine, chapters skipping from topic to topic, that don't have to be read in sequential order. It is a real life account of street kid who had the courage to change, stand up and make a difference.



Jeffrey Ott

# GENE LOVES JEZEBEL

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# Concert Previews

## INTRODUCTION:

Welcome to the shortest, lamest Lame Ass Concert Previews ever. We're gonna deal it straight to ya on this one. No colorful commentary, no bad language. Just bands, dates, and venues.

## PROLOGUE:

Ready? Here goes.

## CHAPTER NONE

May 5th: **Dorian Michael** at Borders in Provo, **One Man Army** at Kilby Court, **Disco Drippers** at the Zephyr.

May 6th: **Dorian Michael** at Borders in Murray, **Disco Drippers** at the Zephyr, **Means to an End** and **Cryptobiotic** at YaBut's, **Superskunk** (a festival featuring **Fröglück**, **Hospital Food**, **Hoo Ray Who**, **Honest Engine**, **Pipe Dream**, and others) at the Soccer Haus, **Cinnamon Brown** and the **Eskimos** at Cisero's, **Smilin' Jack** at O'Shucks, **Trigger Locks** at The Cozy.

May 7th: **Dorian Michaels** at the Dragonfly Cafe (11 a.m.) and at Grounds for Coffee in Ogden (8 p.m.), **Slipknot**, **One Minute Silence**, and **Mudvayne** at the Utah State Fairgrounds, **Eric Idle Exploits Monty Python** at Abravanel Hall, **Likewise** at the Zephyr.

May 8th: **Blue Jack** at the Zephyr.

May 9th: **Link 80** at the Proving Grounds Skate Park in Pleasant Grove.

May 10th: **Andy Monaco** at Getty's, **Phlegmatic** at YaBut's, **Mookie Proofed** at Wrapsody, **The The** at Club DV8.

May 11th: **Kenny Wayne Shepherd** at Kingsbury Hall, **Slapdown** at the Zephyr, **Still and Perception** at YaBut's.

May 12th: **Rubberneck** at the Zephyr, **Unlucky Boys** and **Doublewide** at Woody's World Famous in Moab.

May 13th: **Gene Loves Jezebel** featuring **Michael Aston**

at Da Phat Squirrel, **Rubberneck** at the Zephyr, **Unlucky Boys** and **Doublewide** at Woody's World Famous in Moab.

May 14th: **Unlucky Boys** at the Zephyr,



May 15th: **Yankee Grey** at the Dee Events Center, **Tina Turner**, **Lionel Richie**, and **Janice Robinson** at the Delta Center, **Vince Converse** at Harry O's, **Thunderfist** at Burt's Tiki Lounge.

May 16th: **Styx**, **REO Speedwagon**, and **Eddie Money** at the E Center, **Trisha Yearwood** and **Jessica Andrews** at the Dee Events Center, **Pilot** at the Zephyr.

May 17th: **Bloodhound Gang**, **Nerf Herder**, **A**, and **RX Bandits** at Club DV8 (tentative), **Queens of the Stone Age** and **Eleven** at Liquid Joe's, **Sheila Nichols** at the Zephyr, **Smashing Pumpkins** at the Saltair Pavillion, **Up Yer Sleeve** at the Dead Goat Saloon.

May 18th (more than halfway already!): **Trigger Locks** at the Zephyr, **Ray Condo** and the **Ricochets** at the Dead Goat.

May 19th: **Mitch Ryder** at the Jon M. Huntsman Center, **Tara MacLean** and **Dido** at the Zephyr, **The Groovie Ghoules** and **Buck** at Club DV8, **Sugar Ray** at the E Center, **Possibilities**, **Fumamos**, and **Red Bennies** at YaBut's, **Agnes Poetry** at Club Axis.

May 20th: **Dave Andrews** and **Ponticello** at the Zephyr, **Alvin Youngblood Hart** at the Living Traditions festival, **Ether**, the **Numbs**, and **DJ J'Russ** at YaBut's.

May 21st: **Drive** at the Zephyr

May 22nd: **L7** and **Black Halos** at Liquid Joe's, **Wormdrive** at the Zephyr.

May 23rd: **Nash Kato** from **Urge Overkill** at the Zephyr,

May 24th: **I.Q.U.** Burt's Tiki Lounge, Vic

**Chesnutt** and **Kristin Hersh** at the Zephyr, **Unlucky Boys** at Liquid Joe's.

May 25th: **Rich Wyman** (benefit for F.A.I.R. Families Against Incinerator Risk) at the Zephyr

May 26th: **Gamma Rays** at the Zephyr, **White City Ganja Coalition** at YaBut's.

May 27th: **Chola** at the Zephyr, **Marshall Tucker Band** at the Unita County Fairgrounds in Evanston, **Voodoo Carpet** at YaBut's.

May 28th: **U.S. Bombs** at Area 51.

May 29th: **Bruce Springsteen** and the

**E Street Band** at the Delta Center,

May 30th: **Red Hot Chili Peppers**, **Foo Fighters**, and **Kool Keith** at the E Center, **Zambu Fly** at the Zephyr

May 31st: **Red Hot Chili Peppers**, **Foo Fighters**, and **Kool Keith** at the E Center, **Rhythm Lords** at the Zephyr.

Coming in June: **Fistfull**, **Flesh Peddler**, and **Street Legal Theater** (benefit for the Rape Recovery Center) on June 2nd at Hangar 18 in Provo, **311** and **Incubus** at Saltair on the 2nd, **The Cure** at the E Center on the 4th, **Galactic** at Harry O's on the 7th, **Lou Reed** and **Victoria Williams** at Abravanel Hall on the 9th.

Later on: **Melvins**, **Michelle Shocked**, **Tony Bennett**, **N'Sync**, **NIN**, **Natalie Merchant**, **blink 182**.

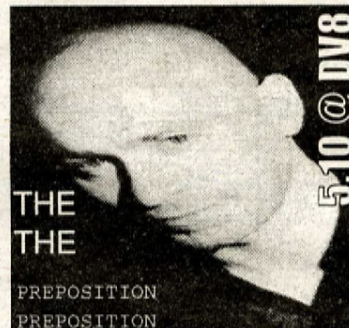
## EPILOGUE:

You know, it just doesn't seem the same without a liberal sprinkling of "fucks," does it?

Get Fucked!

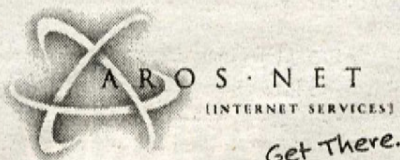
F-U-C-K-E-Y...M-O-U-S-E!

-Randy Harward



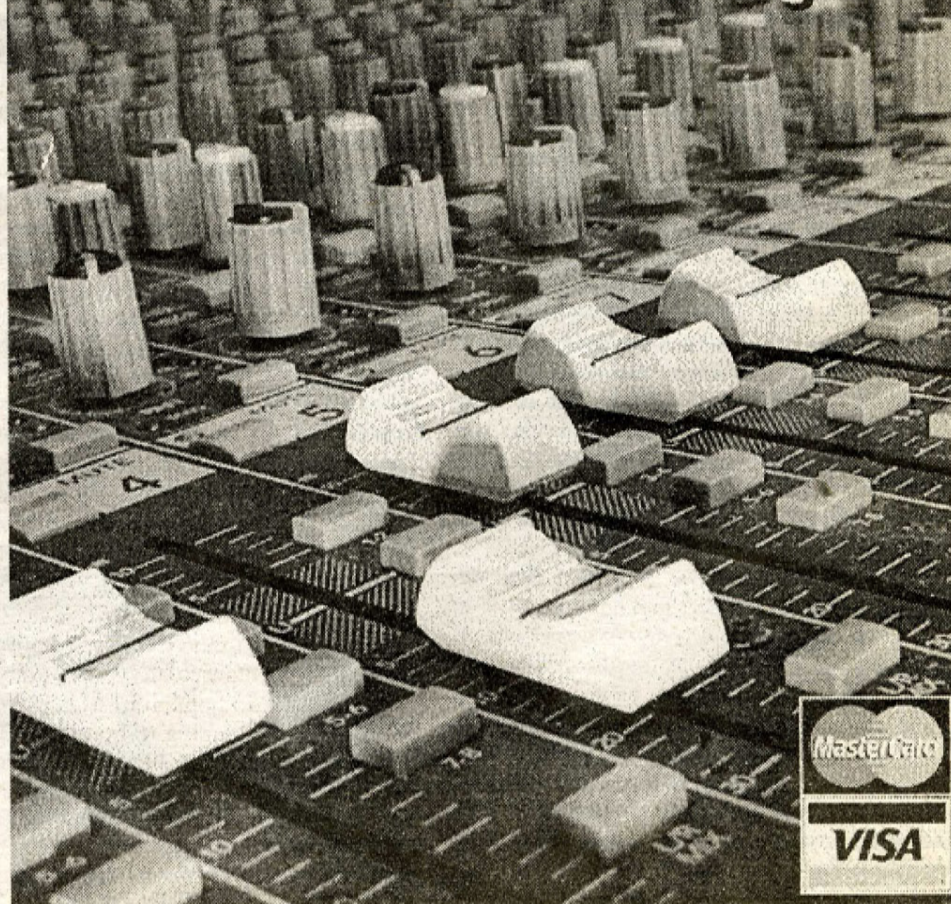
I wanted to use the net to answer my questions about body piercing.

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# INSTITUTIONALIZED DEVIANCE

BY  
H. BATES



Imagine if you will an American child of Chinese descent traveling with his family in Hong Kong. The child is some how separated from its family and ends up in the custody of local Chinese officials. Unfortunately, the visas the child's family was traveling under expire before they can be reunited and they are expelled from the country. The local Chinese officials, rather than returning the child to America, decide to turn the child over to distant relatives currently living in China. They determine that the child's best interests will be served in the long run by having it grow up in a communist environment with its Chinese relatives rather than returning it home to its American family.

The family is beside itself with grief. They are also outraged, demanding that the United States Federal Government help them secure the release of their child from its Chinese relatives immediately. Public outcry is tremendous, with daily rally's being held across the country in support of the child's return. Republican's in congress demand that the Democratic President act immediately. At the same time the Chinese government is unsure what to do as the crisis quickly escalates. They have

no love for the Americans and the child's Chinese relatives are refusing to relinquish the child. Furthermore, they have indicated that the child has suffered some form of abuse at the hands of its American family though no concrete evidence has been produced. On the other hand, many within the Chinese government feel that politics should not take precedence over what they see as universal family values, despite a fundamental belief that the child would be better off in China.

Legal wrangling on both sides ensues preventing a simple solution and the incident begins to drag on. Daily pictures of the child, who is too young to comprehend the situation, happily living with his Chinese relatives, permeate the airwaves on both continents. The pressure on both sides to act begins to mount. Soon, the entire incident has pushed both countries to the brink of a major diplomatic crisis that could easily escalate into something far more dangerous. Sound ludicrous? It is. But that is exactly what is happening today in the case of Elian Gonzales. The only differences are that the shoe is on the other foot and that Cuba poses a far less formidable military threat to this country than does China. Which is probably why the situation was allowed to progress for as long as it did.

Elian should have been returned to his Father immediately upon learning of his whereabouts and his desire to be reunited with Elian. His Miami relatives should have only been able to retain custody up until the time that he was returned to his Father. The fact that Elian's father lives in Cuba under a communist regime is irrelevant. The only thing wrong with Janet Reno's decision to remove Elian from the home of his Miami relatives is that it didn't come soon enough and that the situation was allowed to escalate over a five month period. Far too long for a child that has just lost his Mother to be separated from his Father and long enough to unnecessarily raise the expectations of Elian's Miami relatives and those who would make this into a political issue rather than a family one.

Elian's Miami relatives had given no indication at any time that they were serious about returning the boy to his father. In fact, they had repeatedly stated that they would not

allow him to be taken back to Cuba. How far they were willing to go is a matter of speculation. But given the force, intensity, and timing of the operation to remove Elian, it is safe to assume that Janet Reno had good reason to believe that Elian's Miami relatives and their legions of supporters were willing to use force if necessary to prevent his extraction. I know that I would be willing to use force if someone threatened to come into my home and take my meal ticket away. Which gets at the real tragedy in the case of little Elian Gonzales.

Elian Gonzales became a powerful symbol representing the plight of Cuban-Americans in south Florida and across the country. Many of who fled Cuba to America and one day hope to be able to return to their beloved country as free citizens. It is a noble cause that Elian's Miami relatives are a part of. However, when Elian came into their lives last November they also began to benefit from that cause economically and otherwise. As time went on, they naturally began to count on the undeniable benefits of his presence in their home. These benefits have been and continue to be wrapped tightly together with the powerful symbol that Elian has become. As long as he remains an accessible and potent symbol of the fight between Cuban-Americans and Castro's communist regime, these benefits will continue. The moment he goes away with his Father. The benefits will cease. The situation is the same for those that have benefited politically from Elian's plight. They have no desire to see the situation come to an end. Once again, when Elian's face is gone from the news so is theirs. Fortunately, the situation will come to an end now that Elian has been reunited with his Father. The powers that be will determine that Elian can indeed return to Cuba with his Father. Castro will be happy. Bill Clinton and Janet Reno will be happy. Even Cuban-Americans and Elian's Miami relatives will eventually be happy because communism in Cuba will die when Castro does. The only one who might not be happy is poor little Elian Gonzales, who has been used by nearly everyone during this ordeal and will never get his Mother back.

## modus operandi industrial written by electro j.cameron ebm

MDFMK will be playing at the fair grounds on June 2nd in support of their new self-titled album and **Legendary Pink Dots** will be playing at DV8 July 3rd with **Dead Voices on Air**.

**Skinny Puppy?** Live? Believe it. Confirmed for August 20th at Germany's Doooms Day Festival in Dresden. My understanding is that **Nettwerk** set it up and will be filming it. Also be looking forward to a new album from **In Strict Confidence** titled *Love After Death*.

### Genitortures Machine Love (Cleopatra)

To be completely honest, I have not heard much of the music that Genitortures has put out, nor am I a fan of what I have heard, and this album is no exception. Sure lollypops in pussies and deep throating prosthetic genitalia is entertaining on stage, but, in my humble opinion, there is no real audio merit. Genitortures are clearly a band you have to see live to appreciate. *Machine Love* is a remix CD ranging from KMFDM mixing 'Sin City' to Razed in Black mixing '4 Walls Black' and David Ogilvie appearing multiple times remixing 'Procession', 'One Who Feeds' and partnering up with Scott Humphrey on 'Stitch in Time' and the old Divinyls tune

every expectation. I had heard earlier that **Nina Hagen** may have been doing some vocals on this album, and when I finally got my grubby little hands on it and heard the female vocals I was in a complete state of shock. They're amazing. They are the best female influence you could expect for a project such as this. I had previously written a comment comparing Nina Hagen's vocals to a talking yeast infection, and I was thinking that maybe she got some of that special ointment, but it's not even her. Silly me. **Lucia Cifarelli** is the girl and she's great. The entire album is great. It still has a very KMFDM sound, but it's also different enough. Tracks 'Rabble Rouser' and 'Witch Hunt' keep that very high tempo, fast paced, "Drug Against War" vibe, while 'Torpedoes' has got to be one of the catchiest songs I have ever heard. One of those songs that absolutely will NOT stay out of your head once you open its Pandora's Box of "groove". I try to skip it when I'm listening to the CD. Not because it's a bad song, it's actually one of my favorites, but if I do happen to hear it the rest of the day I'm singing it, humming it, whatever. In closing I'd like to dedicate **The Cure's** "Why Can't I Be You?" to Tim Skold.

'Touch Myself'. A must for any Genitortures fan, a maybe for those who kind of like them, but thought they needed that extra punch.

### MDFMK MDFMK (Republic/Universal)

Soon after KMFDM was put to rest in March of last year, Sascha Konietzko and Tim Skold started working on material for a new project, MDFMK (clever, eh?). There has been a lot of build-up pertaining to this release, and it's finally here, living up to

### Various Artists Wish You Were Queer A Tribute to Ministry (Invisible Records)

I was always under the impression that the purpose of a tribute album was to pay respect for an artist/group that has had so much influence on us for all of these years, not tear it to pieces, stomp it into the ground, and piss on it. Dear God, this is horrible. Absolutely horrible. The concept behind covers and tribute albums has been blown way out of proportion over these past couple of years, and it doesn't look like it's going to stop anytime soon. Are tribute albums really selling that well? I can't be the only one that's irritated by them (or can I?). The only benefit I see from this album is that I can go back and listen to the originals and appreciate them a lot more.

### Apoptygma Berzerk Welcome to Earth (Metropolis Records)

Up until about a month ago I was always poking fun at **Apoptygma Berzerk** and labeling it as an ideal example of an artist that is great until the vocalist decided to open his yapp. I was in for a serious reality check. The first time I sampled this disc, I came to the same conclusion: Same 'ol crap. Waste of time. However, the first time I heard 'Kathy's Song' I was in absolute awe. I've always thought **Stephan Groth** had written some of the most brilliant industrial/ebm that I had ever heard, but I just couldn't get over the "I want to be Alphaville" vocals. These views have drastically changed. The album overall is surpurb in its mellow, yet dancy, overtone, unvaulting an extreme of emotion and depression. I have taken my newfound admiration of Apoptygma Berzerk and listened through the older material with a greater appreciation. I'm usually (as I've stated many a time) not one for covers, however the rendition of 'Fade to Black' not only fits the theme of the album, but is far superior to almost any cover I've heard. You can also find the Twin

Peaks theme plagerised in 'Moment of Tranquillity'. Those of you that have discredited Apoptygma Berzerk in the past for some reason or another need to listen to this album. It may very well change your entire outlook on the Norwegian genius. This album has my vote for best record we've seen this year, by far.

### Carbon 12 Very Harsh Frequencies (Sinewave Records)

Steve Tushar single-handedly created one of the best industrial albums I have heard in a very long time. I'm not talking about a few good songs, and then some other not so impressive to take up space, I mean all around mind-blowing. Carbon 12 possesses an aspect of aggro that the scene has been lacking for quite some time. The music is just... mean. It's not to the point of untactful, insanely fast beats that just end up becoming obnoxious after 30 seconds. It's actually overflowing with steady, strong, club worthy beats and every other aspect of electronic music that you could ask for to make good music. Steve Tushar has more than established himself in the music business as a mixing engineer, producer, and has played keyboard for both **16 Volt** and **Fear Factory** (although I wouldn't dare compare Carbon 12 to either). Carbon 12 also released a few demos a few years back, and made an appearance on 'An Industrial Tribute to Metallica' covering 'The Thing That Should Not Be'. (owners of that CD should note that the track done by SPEW is Carbon 12 as well). I've adopted 'Solitude', 'No One', and 'Parasite' as my favorites, though I've grown fond of 'Closet Case' in its own disturbing little way. Strongly recommended to those looking for something different.

-J Cameron

Paul

Allen

# POP IN THE EYES OF SHINER

Josh

Jason

Majestic. Powerful. Soaring. Epic. Sweeping Soundscapes. These are words that I will use to describe the sounds of **Shiner**. Hailing from Kansas City, this four-piece band has truly evolved over the course of its existence. Shiner has released three powerful and epic full-length LP's: *Splay*, *Lula Divinia*, and their latest, *Starless*. As well as numerous 7" inch's and a live EP titled *Making Love*. Their sound is orgasmic to the senses, especially while driving on a warm and breezy day in the middle of the desert. With windows and sunroof rolled down, sunshine beating down, wind on your face, white majestic clouds moving slowly through the pure baby blue skies, with no stress or worries as the car soars down the sweeping highway. Shiner is mood music, perfect compositions to lose yourself in. The band is made up of Allen Epley on guitar and vocals, Paul Malinowski on Bass Guitar, Josh Newton on Guitar, and Jason Gerken pounding the skins. What this band does with these simple traditional instruments is most certainly ear candy and will amaze any level of music knowledge and skill. The main strength of the band is Epley's vocal talents, reaching a high crescendo to low breathy whisper. The band wraps around the singer and follows the rises and dips in the projection of Epley's vocals. Each musician is skilled and it shows, as the instruments speak in a voice of their own, letting the listener know that Shiner is, in fact, a band made of separate individuals who work together in their construction of ambient but loud and rockin' sounds. I caught up the members of Shiner on the night of their SLC show at *Kilby Court* and asked a series of questions about the epic band. They were very cool; as well as funny, bunch of guys that I had the pleasure to talk to.

**SLUG:** So what took so long to put out *Starless* ?  
**Epley:** Well we toured for about a year for the

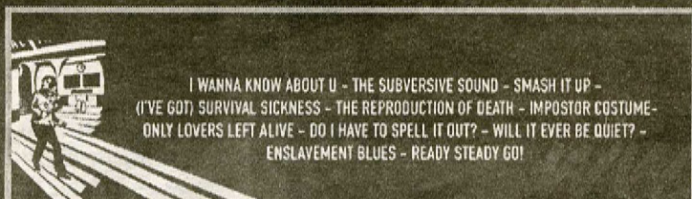
record and did 7" inch for Sub Pop records. And then about '98, early '99, we were talking the label Zero Hour. The label had *Swervedriver* on it. The record was supposed to come out on Zero Hour and then the label went belly up out of nowhere. The record was already recorded and then we had to start all over again. You sign the deal and then you have to wait a couple for the publicity by the label before the record comes out. So then we meet with the guys from O and O records and they wanted to sign us.  
**SLUG:** the label owned by members of *All* and the *Descendents*. How's the label going? Is O and O behind the record?  
**Epley:** Yeah, their cool. They really care about the band. They are like a major label. I mean we don't have to worry about recording one album and getting dropped.  
**Gerkin:** Unless they sign us for a million dollars and then drop us.  
**SLUG:** So since the record has been in the can for about a year, just awaiting release, is their any plans on going back into the studio for some new material, possibly a new record?  
**Malinowski:** We are actually going into the studio tomorrow when we stop in Colorado.  
**Newton:** The studio owned by Bill Stevenson, the *Blasting room*.  
**Epley:** We have some ideas we'll record.  
**Malinowski:** We might turn them into 7" inches, or an EP, or demos, or maybe nothing.  
**Epley:** The songs on *Starless* started out as demos and got re-recorded when we signed to O and O.  
**SLUG:** How does that song writing process come out between the four of you? Since the band has had huge line-up change?  
**Gerkin:** Well, I originally came from a band called *Molly McGuire*, and Josh and Paul are from *Season to Risk*, both of which are bands from Kansas City. We brought elements of what had been doing in those bands when we joined

**Shiner**.  
**Newton:** We are just oozing and seeping with creativity.  
**Malinowski:** We actually thought about changing the name of the band because of the evolved sound that was coming out.  
**SLUG:** I read that you actually considered it for just awhile.  
**Epley:** But in the end, even though there was differences, we felt that their was still basic elements in the songs themselves that was still similar to Shiner songs.  
**Malinowski:** Although there are two fans that we know of that have told us that they do not like the new stuff and that they are no longer Shiner fans. Two.  
**SLUG:** I actually had an idea that if you decided to change the name you should call it "Molly's Season to Shine." What y'all think? (Groans of disapproval).  
**Epley:** Hate It.  
**SLUG:** How is the touring going for *Starless*, bigger audiences?  
**Malinowski:** Great, more people are starting to come out.  
**Epley:** There seems to be more press behind us and more push from radio.  
**SLUG:** Allen, your vocals are probably the strongest elements on Shiner records, I was curious if you had any vocal lessons?  
**Epley:** My parents are music teachers and I was taught music my whole life, including vocal training.  
**SLUG:** I read in the album jacket that your van died and that you can send flowers to an interstate spot.  
**Epley:** Actually, it was our equipment trailer. We were on our way to record and mix *Starless*, it was the middle of the night and the trailer came off.  
**Gerkin:** Some truckers found the trailer and took

a couple of guitars.  
**Malinowski:** We got a call from a state trooper that he had recovered the trailer and had tracked down the missing guitars and got them back for us. That's why if you look in the credits for *Starless*, we thank him for his help.  
**Epley:** He went out of his way to recover our stuff, we would have been so screwed.  
**Newton:** Shiner: the luckiest band in the world.  
**SLUG:** Why are the lyrics not printed in the sleeve for *Starless*? I was just curious, because the lyrics are printed for "Splay" and "Lula Divinia".  
**Epley:** I'm thinking about putting them on the web page.  
**Newton:** I like it when bands don't put the lyrics down, that way you can make up your own.  
**Gerkin:** I personally like having the lyrics available, so that you can really see what's being sang by the singer, not having to guess.  
**Epley:** I write lyrics, not poetry. I don't intend people to really get it, or want to think too heavily on what I'm singing. People could read the lyrics for "Unglued" and say, "He's off the roof again", well that's really stupid, I just want people to enjoy it as song lyrics and that's all. But I think that I will put them on the web page so people like you and Gerken, who want them available, can have them.  
**SLUG:** My last question is mainly directed at Gerken, What's it like filling (previous Shiner drummer) Tim Dow's shoes?  
**Gerkin:** It's quite an undertaking for sure. Dow is an incredible drummer and I think he has a very all over the place approach. But I decided when I started playing in Shiner, that I wasn't going to try and trick the listener. I was going to be up front with what I was doing.  
Shiner is the king of ambient aggressive music and my favorite band in the last five years, no joke. Find out why.

—Kevlar7

## THE (INTERNATIONAL) NOISE CONSPIRACY



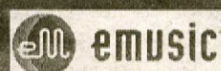
### SURVIVAL SICKNESS



## THE (INTERNATIONAL) NOISE CONSPIRACY

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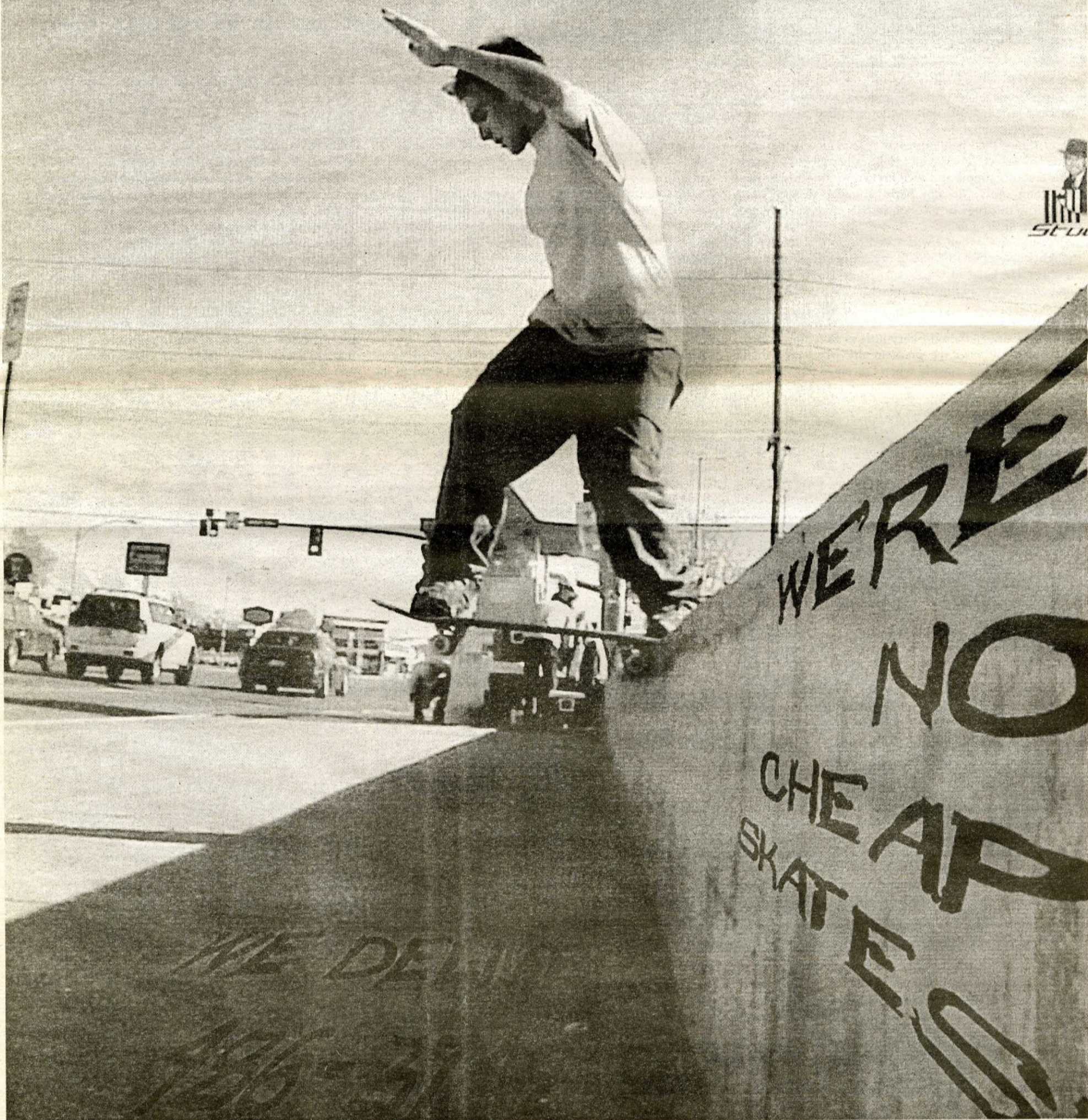
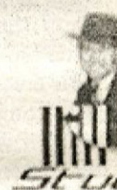
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**REFUSED**, Dennis Lyxzén

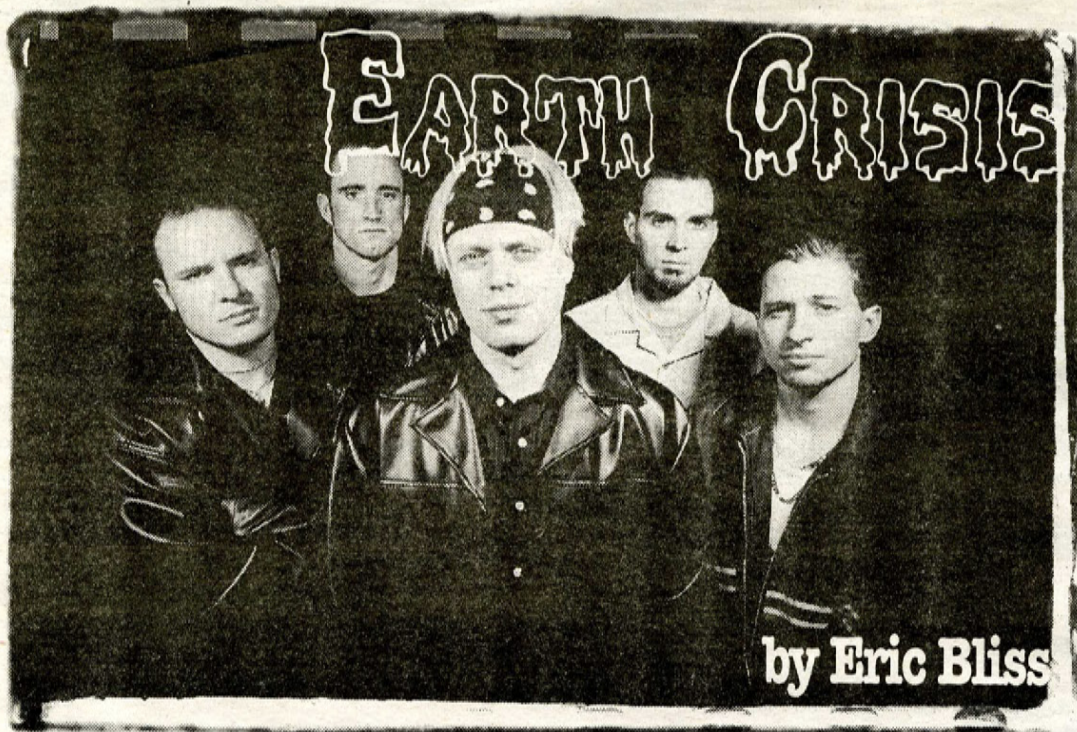


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Earth Crisis is one of the premier hardcore bands of the last decade. Indeed, one cannot mention straightedge music without also mentioning Earth Crisis in the same breath. Since their beginnings in 1992 in New York, Earth Crisis has played music with a politically charged message. Their credo is simple and well known in the underground rock community: do not harm animals; do not harm yourself with drugs or alcohol. In Salt Lake, this sounds familiar to most of us.

To be honest, when I was asked to do this interview I thought of a roommate I had in my college days. He was a big guy. He liked to work out. Somehow, the beefcake thing and his vegan lifestyle seemed a bit contradictory to me.

At the time, this individual's favorite band was Earth Crisis, and since I thought very little of him, the band got some seriously negative press in my psyche. To make matters worse, just recently when I received the bio on the band, Victory Records painted them out to be their next big seller—the next Rage or Staind. I was turned off immediately. Then I did the interview with lead singer of Earth Crisis, Karl Buechner.

SLUG: Has E.C. always had the same lineup?

KARL: It's the same lineup as *breed the Killers* now. We have had some different people with us over the years, but I think we finally have things situated. Eric (Guitarist) is a good performer. He actually writes music which is outstanding. For years we had a guitarist that did not contribute musically.

SLUG: How would you classify your music for those readers who may not be familiar with it?

KARL: Our roots are hardcore. What we did when we put out our first record in '92, was meld together elements of hardcore and metal. With our new album, I think now we're doing something completely original.

SLUG: Where are you guys based geographically?

KARL: Central New York. Our drummer is originally from Buffalo.

SLUG: How did the band form?

KARL: Basically, I tried to get things started in '89. I didn't really have the right people with me until '92, and that's when we put out our first record: *All Out War*, followed by the *Fire Storm 7* in '93. '94 was our first full length: *Destroy The Machines*. Then a live record called *The Oath*. A year and a half ago we released *Breed the Killers*. And we just finished recording a 12 song LP called *Slither* for Victory (Records) which will be out in late June.

SLUG: You guys weren't just a bunch of pals from high school?

KARL: No, but everyone in the band in some ways we're tighter than brothers because we've done so much and held true to each other over the years. We've been to Japan, to South America. We've been to Europe seven times. We've been through the U.S. maybe 14 times. We've been doing this for almost 10 years now.

SLUG: What are each of you doing when you're not touring?

KARL: Scott writes the majority of the music. Sometimes we build it off of Dennis' beats. And now we have Eric contributing. I write all the lyrics and do all the vocals.

SLUG: What do you consider to be your inspiration lyrically?

KARL: I don't think I really take from any band's style. I like to do my own thing, which is kind of telling stories.

SLUG: No writers or events in your life have inspired you?

KARL: History always. I like Tolkien. I love George Lucas.

SLUG: Tell us about your new album.

KARL: The new album, just like every Earth Crisis CD, has a very specific theme. It's about how genetic engineering, cloning, robotic machinery, and nanotechnology are going to change the world.

SLUG: For the bad?

KARL: People seem to think that technological advances are always going to make it easier for them. I think in the long run it really doesn't work out that way. Look at the autoworkers in Detroit who have been phased out and replaced by robotic machinery. Instead of seeing bank tellers, people go to ATM machines.

It's happening at gas stations. It's happening at grocery stores. You can just swipe a card through a device. We need to start paying attention to what's happening. In a way, some of the lyrics on the album will hopefully be a wake up call. Technology can be used against the masses if

it is controlled by a wealthy elite.

SLUG: Reading your press, it sounds like Victory is really trying to get E.C. to a broader

audience. How do you feel about this?

KARL: I think they have the same vision that we do. The reality is that when we toured with the Misfits, and Sepultura, and Downset. When we played with Fear Factory and Gwar and Napalm Death, all different kinds of kids were into our music. And they came back to see us when we did our own headlining tours. I definitely think that we do have a lot of fans from the metal crowd and other extreme styles of music.

SLUG: Tell us about your new video.

KARL: I don't know if it will be on MTV, but it definitely will be on a VHS of interviews and live footage. It's being filmed in two weeks in an abandoned mental hospital in Philadelphia. The director has done stuff with Soulfly, and Glassjaw, and other big bands.

SLUG: Why did you choose that environment to shoot the video?

KARL: It will be easy to tell the story with imagery from that environment.

SLUG: What was the best show that E.C. has ever played.

KARL: That would definitely have to be Rock in the Park last October in Bogota, Columbia. 120,000 people were there. It was the biggest extreme music festival ever in South America. It was like an ocean of people.

SLUG: What was the most unusual place you've ever played?

KARL: Unusual? We played in Zagreb, Croatia. We had

KARL: I did go to college. I was done with that by the time we got our first record deal and began to tour. We skate and we snowboard. Dennis (Drummer) is into martial arts. SLUG: Who writes most

to drive by bomb craters just to get into town. That was pretty wild. All the people were really cool and really energetic.

SLUG: Does Earth Crisis have a band philosophy, or message?

KARL: Yeah, everything's the same now as when we started. We're all 200% straight edge and vegan. And what we're trying to do with our music is help people—hopefully teach them about the animal suffering that's going on. It's completely unnecessary and doesn't have to exist.

SLUG: I read in your bio that you've spoken to Congress regarding substance abuse. Can you tell us about that experience?

KARL: MTV organized a panel down in D.C. a couple of years ago. The focus was on solutions for teens with drug and alcohol problems. They brought me down. I spoke and just explained what straight edge was. It's not a gang.

**"Some of them might even smoke out. They were good people though. They respect us, so we respect them."**

It's not a cult. We're not out to hurt people. It's very simple. We just want people to know that they can have a blast by being 100% drug, alcohol, and smoke free and they'll be able to reach their goals that much quicker. It was definitely amazing for us. Many people talked to me after and were very supportive. It was supposed to be aired on MTV, but for whatever reason it wasn't. Instead they did a documentary on straight edge—which became the anti-alcohol video called "Smashed." It had live footage of us and interviews. I think it turned out well.

SLUG: Speaking of straight edge and the straight edge movement, depending on where you are in the country, SE takes on different slants and philosophical views. What exactly does "straight edge" mean to you?

KARL: It's a lifetime commitment to never touch a drop of alcohol, to take a puff off a cigarette, use any illegal drugs for escapism. I'm also against promiscuous sex. I think that can lead to a lot of problems. It's about clarity of mind and self respect, and using that to try and make the world a little more peaceful on a personal level.

SLUG: How did you become involved in this movement?

KARL: I became involved through the bands of the times. I was 15 and a first started "X" ing up when I was 16. Between when I started and now, a lot of kids that I grew up with have gotten involved in that gangster nonsense. One was killed. Two of them are still in prison for things they did when they were late teens. I have to credit straight edge with being a huge part of what saved me.

SLUG: So Karl, what are some other bands that you have toured with?

KARL: We've toured with metal bands, punk bands, hardcore bands. All different styles. And lots and lots of hardcore bands. Especially ones from New York like Madball, Marauder, Crown of Thorns, Hatebreed, Vision of Disorder...

SLUG: Were all these bands straight edge quote unquote bands?

KARL: No. I would say the majority of them have people who drink. Some of them might even smoke out. They were good people though. They respect us, so we respect them. And, we definitely also both have an appreciation for each other's music. I think that's why the tours have worked out so well, and why we've had such a good time. We went to Europe with Madball. We lived on a bus with them for five weeks—and then in America for seven weeks. SLUG: And there weren't any conflicts concerning differing lifestyles or philosophies?

KARL: Absolutely not. Because they respect themselves and respect us, that respect is returned to them. They have a lot of similar ideas to us.

SLUG: So are you guys coming through Salt Lake soon?

KARL: We're going to try to come through when the new album comes out. Every time we've played there kids have taken us into their houses and were very helpful. We'll definitely be through soon!

Okay so my roommate was a jackass. I won't get into specifics or details. But, Karl Buechner on the other hand, this guy is for real. I like what this front man has to say. He cares, but isn't preachy. He does not represent or condone the violent image sometimes depicted of individuals in his genre. During the interview he was sincere, succinct, and intelligent: a very creative force from an institution in contemporary hardcore. Thanks again Karl. Keep setting a positive example for kids who definitely need one.

# Serial Killer(s) the Month

The Bureau of Alcohol, Tobacco, and Fire Arms; The Federal Bureau of Investigation; the United States Armed Forces Death Squadrons; and Janet Reno.

In 1993, in Waco, Texas the United States Special Operations forces intended to practice civilian pacification plans. That is to say they wanted to practice killing civilians who were armed to see if they were as good at it as they felt they should be. They had the perfect target, an extremely conservative Christian branch of the sect of the Seventh Day Adventists who were professional gun dealers. A group easily demonized in the liberal press and in the liberal administration. Though one ought to note that Seventh Day Adventists, Jehovah's Witnesses, and Mormons all share the same population and time period for their genesis, and all are, if idiosyncratic and aggressive, respected mainstream religions.

The official story is that the ATF spent the morning setting up hundreds of videotape camera's to catch the days event. It then took 100 armed commandos in broad daylight, in horse trailers up to the Mount Carmel compound and had them all parade around behind some parked cars. When David Koresh, the leader of the Branch Davidian's appeared, at the door, he ran back inside rather than surrender himself, and then, according to the government story, all hell broke loose; gunfire erupted from the house causing all the ATF agents to cower and fire wildly.

The gunfire is supposed to have been withering, and certainly the ATF gunfire must have been. The official story says that four ATF agents were killed by Davidian's fire. The battle ended with a standoff when the ATF agents ran out of bullets (100 armed soldiers ran out of bullets. Can you imagine how many rounds they must have fired?). Then they took their wounded and walked safely away.

However, the truth is quite different, because the raid was meant to be a failure in order that the Special Operations Forces could get a chance to subdue and kill civilians.

Let me take a moment here and say that I have not always been of this point of view. I am a liberal democrat who voted for Clinton twice and who does think that Janet Reno is probably a fairly decent human being. But the sheer absurdity of what the government has been saying about Waco and the total lack of evidence which they have put forward made me curious. And after reading just about everything I could get my hands on about Waco I found the Waco Electronic Holocaust Museum, a web site really. It is also the only place, in print or digital medium where there is a genuinely complete set of evidence from the Government, Military, contemporary magazines, newspapers, television, video, and medical autopsies. IT IS A MUST SEE SITE, in my opinion for every American. It is well argued, clear, free from unsubstantiated statements - unlike the government and most newspapers on this topic, and it makes clear that what happened here is something that we as Americans simply must not allow to be covered up.

Which brings us to the second part of why this web site is important. It makes clear, crystal clear, that the documentary, *Waco Rules of Engagement*, and the Branch Davidian's wrongful death lawsuit which is going to take place in May, are also parts of the cover up for what happened in Waco.

Which brings me to a third point. This story is too complex and important to be bashed out in any kind of completeness in this magazine; you must read this web site; please! please! please! It is definitely a gross out site if you wish to take in every autopsy photo, and it is the best paranoia inducing site on the net. So since I have no intention of telling you the whole story here and I hope you will go to this site and see for yourself I will simply leave you with a number of facts:

1. David Koresh invited the ATF to come inspect his guns just two days before the raid, but the ATF refused.

2. Even though there were scores of camera's recording the events on the day of the Waco raid, none seem to have recorded anything, in fact, the official story is that every camera idiopathically ejected its cassette of videotape before filming could even begin. Which is just as well because,

3. The Branch Davidian's guns were not in the compound on the day of the raid, they were at a gun show in Austin, which is weird because,

4. After the standoff and the fire they are found carefully stacked in the "bunker," unburned though the bodies in the room are burned terribly, which is weird because,

5. fifteen of the bodies, all of which are very different stages of decomposition and or dismemberment - many of the bodies have no heads or arms - are in a glob as though they had been put into a huge trash compactor - or automobile compactor. Which is weird because,

6. the FBI leader on the scene tells the press on the day before the final assault that the bodies will probably be found in the "bunker." Those government psychics are really good!

7. The Davidians who had no guns on the day of the raid made bad videotape because they weren't firing back, (which is quite clear if you go back and look at Time or Newsweek or Soldier of Fortune from that period you will notice that the cars the soldiers are hiding behind don't have a single bullet hole in them.) And without videotape of armed resistance, there was no way to escalate the situation for military purposes. So four agents are sent onto the second story of the building where they are all shot execution style - three perfect head shots and one heart shot. Now who do you think did that? Well it gets more interesting because all four were

8. former Bill Clinton body guards from when he was the Governor of Arkansas.

That's all for now, go read that website! And, don't think for a second that the president you vote for next year, no matter what political persuasion he is, has any intention admitting that the part of the military which organized and committed this mass murder even exists, because officially they don't.

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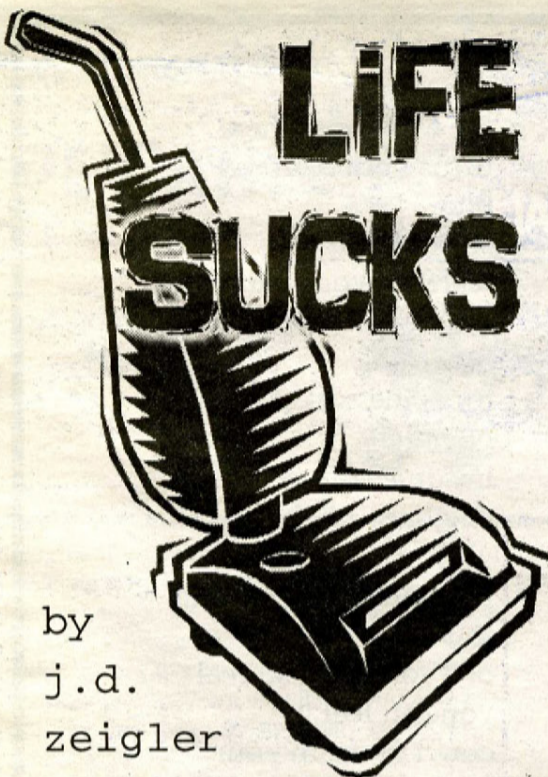
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by  
j.d.  
zeigler

Jake told me that he wanted to buy a vacuum cleaner, which was a really stupid idea. "Jake, you idiot," I said, "You're homeless." But he didn't listen. He just took off for Sears. He's like that, you know.

When he came back to the shelter, he didn't have a vacuum cleaner with him either. "What's the matter? Where's your vacuum?" I asked just to bust his balls.

"Didn't have any I liked," he said, sitting down on the cot next to mine. He pulled a cigarette from his coat pocket, broke it in two, and offered me the half with the filter.

"Thanks," I said and lit us both from one match. "So what's the story?"

Jake always has a story, and usually it's better than anything that's on TV. Of course, they don't have cable here at the shelter. Maybe cable's got better stories than Jake, but then again, maybe not. Jake took a long drag, choked a bit on the unfiltered smoke, and said, "Well, I took every machine that Sears had for a test drive. I tried Hoovers, Bissell's, Eureka's, Sharps, Black and Deckers, Dustbusters, and Dirt Devils. I must have cleaned half the store. Oh, the salesman didn't like it, it kinda freaked him out, but fuck it, I wasn't going to buy a pig in a poke!"

That Jake is a card. Tried them all out. Bet he did too. "Which one did you like the most?"

Jake glared at me. "Didn't I just say there was none I liked?" he asked, running his hand through his hair in exasperation. "Damn, weren't you listening?"

"Sure Jake, I was listening. I just was wondering which one was the best."

"The Hoover. Handled nice. Light. Named after a president. And it really sucked too. Ha ha."

"Sounds sweet. How much did it cost?"

"Forty-nine ninety-nine."

"And you didn't have the money?" I asked. Jake spit out a crumb of tobacco then said, "Shit, dude, I don't even have the floor."

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What's Up

With  
GEORGE?

Up with the Joneses?  
Up with Your Aim and Keep  
Up with George.

they are fools with bad  
haircuts so I threw the  
letter away.

Told Burto to get the  
fuck out of my store and  
then he called me a  
"spikey-haired faggot" and  
left. This isn't going to  
stop me from going to  
Alberto's because:

A) I like their burritos  
B) I don't think they are  
related.

Sold Velvet an axe.

Wrote a letter to the GO  
in which I explained my  
heritage and challenged  
them to a duel but then I  
sobered up and realized that

Made jamplans with Terry  
Garcia (Ed. note: That is  
Terry not Jerry Garcia)

Got Stakerized.

## Untitled

By Heather

I wish that I could  
feel the love he has  
for her. How he  
lets her inside,  
chagrining through  
his veins storm-like  
straight to his heart  
that she gets to hold  
so suffocatingly tight  
never to let go...

He is addicted to her.  
I envy that, not her  
never her, the dark angel  
she is but his addiction  
passion for her one  
i will never know....

We would lay  
like spoons under a  
silver moon, she haunts  
him in nightmares, as  
i lay in his arms  
never to understand....

She is his macabre

reality, while i am  
only a sane safety net  
for his tight rope  
walking..  
Fixated with her plastic  
carriage hazing over  
something that could be  
heaven  
while he is obsessed  
with hell.

this City  
I am running around  
this city  
with my heart  
around my ankles  
and my head  
in the clouds.  
Boarded in by  
high-rise buildings  
and five o'clock traffic.  
Skys not  
the limit round  
this part of town.

I am wandering around  
this city  
thinking of where you're at  
and why  
you are not here,  
wandering with me

under this huge sky  
full of spiritless stars  
cutting through  
this bitter air.

I am drifting around  
this city  
trying to find my  
mind.  
Lost somewhere  
on second south  
and third west in a  
gutter  
full of dead leaves  
and cigarette butts.  
My eyes being cautious  
of sidewalk cracks  
and passers by.

I am dancing around  
this city  
with your hand in mine.  
Stopping to hide  
from the silent snow  
under the bus stop  
on main.  
You kissed me softly,  
just after you caught a  
snowflake on your  
tongue.

I am alone around  
this city  
the air around here  
turns your heart  
blue,  
so cold you can  
feel it in your joints  
with each deep echoing step.  
Searching  
for some sort  
of angel  
in some sort of  
a lethargic hell.

I am dreaming around  
this city  
of a something so real  
you can feel it  
crawl up from your  
heart and get stuck  
in your throat.  
Some  
thing that makes you  
feel alive  
some  
thing that makes you  
understand.

## GLORY HOG ( FOR FUCK'SAKE! ) BY BRYAN MEHR 'WORDSHAKER'

GETTIN' TO THE BOTTOM OF THE HAT  
THE WALLS SWEAT SILENCE SURROUND  
PESKY MYSTIC, PISSED-O-MATIC  
FUCK ME WITH A STICK!  
STATIC ON THE SHIMMERING BRINK  
OF RITUALIZED EXTINCTION & DREAMING  
MYSELF INTO CORNERS  
FEASTING ON AVOCADO GUTS  
ONION FLESH & TOMATO BRAINS  
& EVERYTHANG AS IT SHOULD BE  
AS IT IS

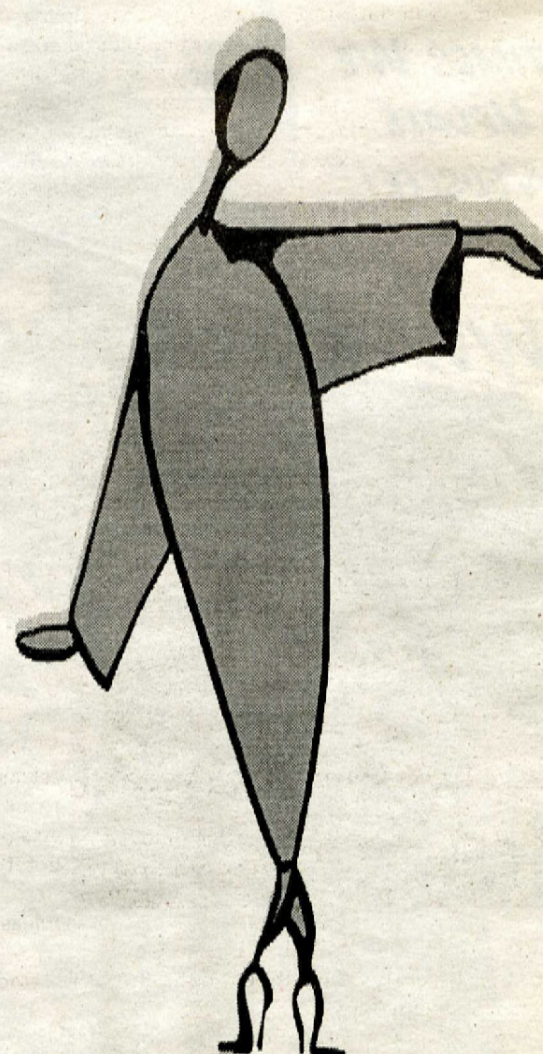
AS IT SHOULD BE IS IT?  
MULTI-TASK LAUNDRY, POETRY & SANITY

ANOTHER UNGODLY MOMENT  
LIVING BY SHEER WILL  
DOOMED TO SEE THE LIGHT  
EVERY TIME I PULL  
MY HEAD OUTTA MY ASS  
THE WORDS COME  
CRASHING IN  
GO SMASHING THRU

SIT ON MY HANDS & HOWL!  
LEARN TO BREATHE  
TRY TO SIT STILL

TRY TO LEARN  
TO GLEAN WISDOM  
FROM THE SILENCE OF STONES

STRIVE TO DECIPHER  
THE ROAR OF DUST  
SETTLING ON THE SILLS



## Slug's indie Label spotlight

### RAFR Records

If you're gonna call your label **R(ock) A(nd) F(ucking) R(oll)** records, you had better be able to back that shit up. Lucky for Martin McMartin, he can.

"I like to stress that it stands for Rock And F\*cking Roll," says McMartin. "We can't get any more obvious than that, can we? I'm an East Coast transplant, but have been in L.A. since '88-89. Before that I lived in NYC a couple of years. I've tried to be about exposing mostly L.A. and NYC based bands that are completely over the top live since my days as a *Flipside* writer way back around '89. *Flipside* gave me my start as an imprint of their label starting with *RAFR Volume One* in '95, but I've been on my own with R.A.F.R. since '97."

He goes on to say that the seminal R.A.F.R. comps helped turn the world on to bands such as the **Humpers**, the **Candy Snatchers**, **Electric Frankenstein** (coincidentally, E. Frank guitarist Sal Canzonieri is pushing two of his own comps, titled *A Fistful of Rock and Roll Volume 1 and 2* for Teepee Records), and "those now famous Swedish Rock Gods, the **Hellacopters**."

"We have an *R.A.F.R. Volume 3* good to go for this summer, with the likes of **The Weaklings**, the **Streetwalkin' Cheetahs**, **Jeff Dahl** featuring **Wayne Kramer**, **Motochrist**, **Candy Ass**, and **Man Scouts of America**," he reveals.

His current roster features NYC glam/trash quintet the **Toilet Boys**, **Clowns for Progress**, **Damnation**, **New American Mob**, the **Chicken Hawks**, **New York Loose**, **Man Scouts of America**, **Mad Daddys**, and new signing **Candy Ass**.

Most R.A.F.R. releases are EPs, save the comps, the **Clowns for Progress**, **Mad Daddys**, and **Chicken Hawks** discs.

"Doing EPs has its ups and downs. I'd like to get away from it for purely financial reasons, I guess, because the manufacturing costs are the same for CD/LPs and EPs, and the CD/LPs wholesale for almost twice the price. In the past I never thought that way, probably to a fault. I have a short attention span and I've been more into putting six raging songs on releases to avoid any filler whatsoever, but mostly it's been the bands decision, which I try to honor."

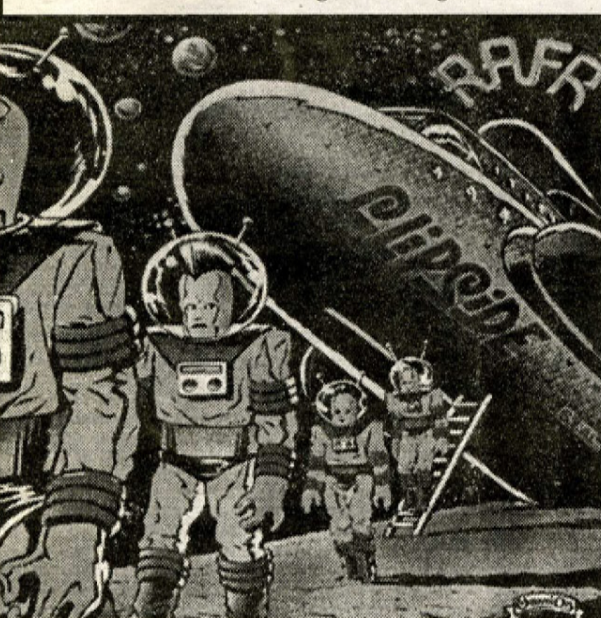
McMartin tries to present the bands in the "best possible light," saying he hates bands who wear out their welcome, either on disc or onstage.

"Less is more" has been my motto," he says. "Unfortunately, I have less money than more now too, but I have records that don't bore me. EPs seem to appeal to bands who want to get their feet wet with a one-off. I think many bands have an idea that they should save some material for when they get that elusive "record deal that pays up front." That's never a sure thing though. EPs don't seem to go over too big overseas, either, because they don't represent a good value. With our digital distribution on the web via Emusic.com, fans can preview and buy individual songs they like, so some of these issues regarding traditional manufacturing may eventually become moot. The whole concept of what makes a "record company" will change as the technology becomes more available." Bands are welcome to submit demos to RAFR.

"I take unsolicited demos, but I get lots of them and I don't have time to respond to all of them personally, unfortunately. That would be a job in itself. I do save them and go through them when it's time to do a compilation. A CD-R is preferred so I can take a stack in my car and...make myself a captive audience. A press kit and photo is a plus, but an unsolicited lo-fi cassette in a crummy white business envelope is how I discovered the **Candy Snatchers** for *R.A.F.R. Volume 1* back in '95! They were one of the few bands I did not know personally to make it on to that one."

In addition to the 3rd R.A.F.R. comp, the labels' release schedule includes stuff from **Motochrist** and **Candy Ass** (they're calling theirs *Orgy*, get it?).

"I wanna put our next release by **Candy Ass** up on



first, prior to the July 4th street date for the traditional CD, to gauge interest in this new technology."

For more info, visit [www.rafr.com](http://www.rafr.com).

-Randy Harward

## Magstatic set to Release New CD

I met up with Terrance D.H., front man for locals **MAGSTATIC**, on the evening of April 24th. I wandered into the backyard of his Sugarhouse home, he was mowing his lawn and keeping an eye on his boy playing basketball with a friend. Magstatic has gained a certain amount of recognition, carrying the pop-punk banner on behalf of Salt Lake City for the last three years. Keep an eye out for there latest offering on Guapo records, the LP will be out this summer. Terrance was more than pleasant, he shut of the mower and we sat down on his patio in wooden deck chairs. This is what we said.

**SLUG:** How long have you guys been playing together?

**MAGSTATIC:** 3 years about now.

**SLUG:** How did you guys meet?

**MAGSTATIC:** Me and Pete played originally in **MAGASTATIC**, we lost our other drummer and met up with Joe, he's been in the band for about a year now. We all kind of met just through band related things.

**SLUG:** You've been pretty involved with the Salt Lake scene for a quite awhile ....

**MAGSTATIC:** Yeah, I've been doing it forever, I played in the **STENCH** and the **BAD YODDELEERS** as well.

**SLUG:** How does that kind of transfer into what you're doing now?

**MAGSTATIC:** Umm, I dunno (long pause), I dunno, I'm just kind of addicted to music. Makes me feel good todo it. I need, I got all these songs in my head and I gotta get out, or Ill go crazy. It's a curse.

**SLUG:** Magstatic's got the self titled EP, and *Cruiseline* ...

**MAGSTATIC:** And the Sub Pop 7-inch.

**SLUG:** Tell me about the 7-inch, what was that like working with Sub Pop?

**MAGSTATIC:** Sub Pop was our first one that we did, 3 songs. We played up in the Seattle area quite a bit, and at the time we had a manager, Greg illiamson, he was managing **Sunny Day Real Estate** as well, so we right in from the get go we had a good in with Sub Pop. I guess Sub Pop liked us, and signed us for just an EP deal and nothing further than that. Sunny Day and Sub Pop got in a big battle because they wanted something bigger, and we were kind of right in the middle of that, so, seeing as how we were sharing a manager ....

**SLUG:** You got the shaft?

**MAGSTATIC:** We didn't get the shaft, we didn't get offered anything more than that, which is all right, we are still on good terms with them, and I'm sure we'll do something with them soon.

**SLUG:** What about *Cruiseline*, that came out last year?

**MAGSTATIC:** *Cruiseline* I put out on Running (Records, Terrance's label).

**SLUG:** Where did you do most of the taping?

**MAGSTATIC:** That was done, the recording on half of that was done at a guy named Herc Ottenheimer's, up in the avenues, and partly in Emigration Canyon at a friend of mines garage studio.

**SLUG:** How did it compare to the

other stuff you have done, was it better or worse?

**MAGSTATIC:** It was the best at that point, but now that's pretty shabby. We have a new album we just finished last week, we have a new record coming out, it'll be called **Wrist Rockets** and **Roller Coasters**. That one's a lot better, I recorded and engineered that one all at Counterpoint Studios. It should be a lot better, but *Cruiseline* we did on a budget of nothing, that was all we could do at the time. Its too bad that so many bands around town have to record for so cheap.

**SLUG:** Is the new one being released on any label?

**MAGSTATIC:** Guapo picked up *Cruiseline*, they purchased that, and then we signed to Guapo for three records, *Cruiseline* being one of those, so the new one will be on Guapo.

**SLUG:** When is the release date?

**MAGSTATIC:** The release dates I think at the end of June, or lets see, the end of July even now. The end of July or August, one of those two. That's what they've pinpointed I guess. We're hoping for June.

**SLUG:** Are you going to tour for this record?

**MAGSTATIC:** We'll definitely have to tour for this one as well. We were supposed to tour *Cruiseline* a little more than we did, but we lost Spencer, our other member, so a lot of the *Cruiseline* songs are kind of gone because we can't do them really without him. We just wanna do this new one, and our bands kind of taken a big change, I'm sure this new record, people will be like "Wow" cause it's a lot more punk and a lot louder, I think it'll be different.

**SLUG:** How does, you guys have played around a bit, how does Salt Lake ompare to other places to play?

**MAGSTATIC:** Salt Lake's a really good place to play I think, there is a lot of really shitty places in North America, to play. There are places that are probably better, the one thing is audiences don't really- everyone is kind of afraid to dance, and its really good as far as a band when, not dance, but when people get on the floor and groove. Its always that way in Washington, people just aren't afraid, everybody just gets into it, its really cool, and it makes everyone .have a lot better time I think. I think its something that everybody wants here, but everybody thinks they are gonna get stared at or whatever. There's a lot of cool places here. I think Kilby Courts got a really cool thing going on now, bringing a lot of really cool bands through town. I know a lot of bands have been taking good about that place. As far as a stable punkrock house to play.

**SLUG:** When are your next dates?

**MAGSTATIC:** We play, we have a show at Liquid Joe's onthe 3rd of May, and then we have two shows at Kamikaziis in Ogden end of May I guess, I'm not sure the dates exactly.

-Curtis Jensen



**Dora Flood**  
**Lost On Earth**  
**Double Play Records**

Britpop played by Americans, best comparison. I knew this guy named Court who was crazy for this kind of stuff. For me, it's not really my cup of tea; (get it)? So, let's try to be open-minded and objective towards it. It has cool guitars and "interesting" keyboards and samples. It has that "floating in outer-spacey" feel to it. The music is alright, but the singer's voice has got to go. Talk about bubble-gum pop!! Makes you want to stuff bubble-gum in your ears. Britpop fans and people who like their music happy and bouncy will dig this, as for me...Let's just say that I'm eagerly awaiting the soon to be released New Bomb Turks disc; that's more my flavor.

-Kevlar7

**V/A**  
**Against Police Brutality**  
**R.U. Dead Music**

In a city like Salt Lake the issue of police brutality is a very real one. One time I was out smoking crack behind my house, minding my own business, when the cops just busted in and beat the shit out of me. Granted, I did pull out a baseball bat and started swinging it wildly at them, but, hey, this is America, and if I want to scream and swing a bat, then I should be able to do it. Cops have made me completely unable to score dope by the Rio Grande station before seven, and if this isn't brutality then I don't know what is. Get a hold of this album and check out tracks by local heavyweights, **Endless Struggle**, **Fistfull**, **Zach Parrish** (who wrote the best

blues song about S.L.C. I've ever heard.) and the **Classic Assholes**. If you don't get this album then you are no better than the pigs who inspired it.

-Jeremy Cardenas

**V/A Rise of a New Era**  
**California Hardcore**  
**Breakout Records**

I decided to take as many drugs as I could handle and see if straight-edge music made more sense. I popped pills, had promiscuous sex, drank a bottle of rum, and smoked a couple joints. The music just scared the hell out of me, so I threw on a Grateful Dead CD, buried myself under a pile of laundry, and ate a chocolate cake. After I came back to my senses, I checked into rehab, and

now I have a whole new lease on life. Thank you Breakout Records for setting me free!

-Jeremy Cardenas

**Fu Manchu**  
**King of the Road**  
**Mammoth Records**

Fu Manchu is the best god damned stoner rock band from San Clemente that I have ever heard. They will kick your lame ass so hard that you won't know whether you're coming or going. My favorite song on this album is "No Dice", a homage to *Fast Times at Ridgemont High*, one of the best god damned stoner movies I've ever seen. Get this album before I freak out.

-Jeremy Cardenas

**The American Girls**  
**like the movies, only slower**  
**Trauma Records**

Do you remember Neds Atomic Dustbin? These guys sound kind of like that but with guitars not basses. There is not too much going on here it's lite muzak really. But be advised there are no women in the band. Somebody is really gonna like this a lot. It's a bit too polished for my tastes but it's fun. As a group they have an upbeat eighties feel but without the luxury we allow eighties groups to have in being moronic. I guarantee this record will make your toe tap whether or not you hate yourself in the morning.

-sausageking

**Survival Sickness**  
**International Noise Conspiracy**  
**Burning Heart Records**

Twang Twang, shimmy shimmy, la la la. I don't like thinking about conspiracies, because I know the government has implanted a small man in my head that shrinks my balls every time I have a subversive thought. I wonder if I.N.C. is in on the whole plot? Every time I listen to this album my eyes rollback in my head, and I swallow my tongue. There are about 11 members of this 'noise conspiracy', and I think that is enough to start a scary cult or maybe a small militia. The band puts a whole bunch of the 'think for yourself' variety propaganda in their album sleeve, but is it really masking the horrible truth that they are in it with the Mormons and the Lizard People who are tunneling beneath the city as we sleep? What does this ultra-violent faction want? Why are they dressed like mimes in the record sleeve? Granted, they do play some good music, but that's no excuse for making me a mindless zombie who worships sea monkeys and someday wants to run my own third world

of Town about three days ago. Everything that he released during those first 12 years basically set the standard for true Rock and Roll as far as I am concerned. Not to be confused with the **Boss**, Cheerlead's newest release "Rock Album" comes in swinging from the opposite side of the quality spectrum. The first song "All about it" is arguably the saddest excuse for music that I have ever heard. I don't really like that phrase to begin with, and to make it into an entire chorus gets dangerously close to the root of all that is evil in modern music. I was just waiting to hear a song that repeated "my bad, oh it's my bad, oh yeah baby it's MY BAD". The 12-gauge was loaded and my friend had the car running out front, but when the album ended a song like that had not emerged. So we just went out back and shot some of the neighborhood cats to pass the time (Ed. Note: We do not condone the killing of cats. If you're full of angst, might we suggest shooting a Chihuahua, Pekinese or any other dog that "yipes" instead of "barks").

-Big Daddy

**Eliades Ochoa**  
**Sublime Illusion**  
**Higher Octave World**

Eliades has more style than he knows what to do with. On his guitar, in his lyrics (damned if I know what they mean, but they sound good), and with his goatee, Eliades takes no prisoners. You are wondering what the hell I am talking about, but if you had seen the *Buena Vista Social Club* movie you would know exactly how much style Eliades rolls with. The music is as good as it comes. Old Cuban beats that you can move your feet to. Ry Cooder makes a guest appearance on "La Comparsa", adding to an already phenomenal guitar performance by Eliades. Throughout this song, and so many of the others, you can almost feel yourself walking the streets of Havana during a bright island day. The best song is "Que Humanidad", a tune that is sure to become an instant favorite for any Cuban, Caribbean, or even Latin music fan.

-Big Daddy



country.

-Jeremy Cardenas

**Cheerleadr**  
**Rock Album**  
**Pep Rally Records**

I have been going through a Bruce Springsteen phase recently. In fact I just picked up his 1978 release *Darkness on the Edge*

**Numb Nuts**  
**Snuff**  
**Fat Wreck Chords**

Snuff doesn't sound nearly as happy on this album as they did on their past efforts. It's upsetting. I like my poppy punk songs to be happy. My therapist said that if I wasn't going to listen to happy pop punk, then I shouldn't listen to anything at all. I asked if John Denver was okay, and he told me to kiss his ass. I wonder if the Snuffsters aren't happy because they have to play their instruments so fast. I say leave the fast instrument playing to Slayer, and let's all get happy. Have a Nice Day.

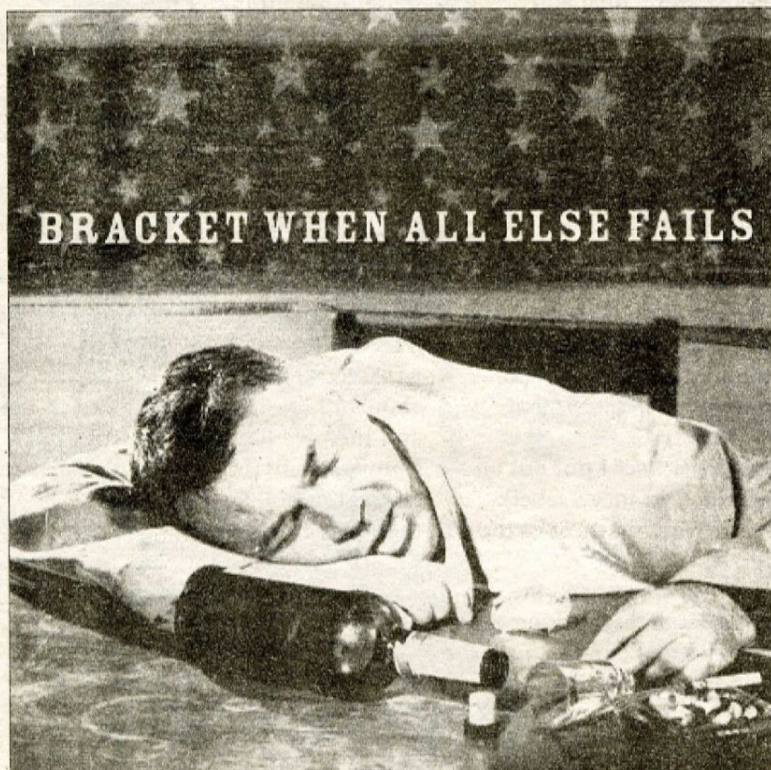
-Jeremy Cardenas

**DJ Rap**  
**Learning Curve**  
**Higher Ground/Columbia**

It seems strange to be reviewing an album that came out last spring, but when I saw this long-coveted CD in my promo box, I wasn't arguing about time. DJ Rap is another of a small yet elite new emerging genre: the female DJ. She joins the ranks of such company as the great **Sister Bliss** (from *Faithless*), **Andrea Parker** and **Sonique**. While not trying to dis their male counterparts (because where would we be without the great male DJ's?) I think that the women have it much harder because they have to prove their skills in what has traditionally been a male-dominated scene. What I think sets most of these women apart from their contemporaries is the fact that most sing/write/produce and perform their own material. While there are a small handful of male DJs that do this (most notably **Moby** and **BT**) when you think DJ, you think of one who mixes other's songs, not necessarily one who produces and mixes their own.

DJ Rap's style is probably best described as "break-beat" but I would say there is also fragments of rock & a little bit of pop thrown into the mix for good measure. I think I was

# BRACKET WHEN ALL ELSE FAILS



"Bracket is growing on me like a fungus even as i write...Taking over my nervous system. losing...free...will. BUY IT!"  
-Flipside

"My favorite pop/punk band is back."  
-Baby Sue

"Catchy, quirky, guitar-driven powerpop with moody, thoughtful lyrics and melodies to make your eyebrows arch."  
-Lollipop

"How can these guys write so many great songs?....I love them all."  
-Eye deal



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better prepared for her style because I already owned her great "Bad Girl" single, which is fairly representative of her sound. Starting with a sample about "bad girls going to hell" it immediately kicks into heavy beats and DJ Rap's asserting "respect my body 'cos that's where you came from." I would say that her voice is an acquired taste, ranging from singing to what sounds like her voice through a vocoder. Heavy on the dubs and with a darker sound, she definitely leans more towards the **Andrea Parker** style of music. Not afraid of experimenting, she keeps the beat going throughout the album's 12 tracks. Owning a remix of "Good To Be Alive," it's great to finally hear the original version here. Elsewhere, on the dub-heavy "F\*\*k With Your Head" and the hypnotic "Stories From Around the World," she uses different vocalists to complement the groove she's building. Experimental, original, and exciting, DJ Rap's "Learning Curve" may have been out for a while, but you should check it out!

-Son of Damian

#### T-Model Ford

*She Ain't None of Your'n*

Fat Possum/Epitaph Records

Yeeehhaaaahh!!! Blues!! Good Blues!! Not that shitty Dead Goat hippie blues, that local music retards think what the blues is all about. I remember the first time I heard the blues, I had just drank a fifth of everclear and was just sitting there on the couch shaking my head to the beat, keeping myself from passing out. This record ranks up there with all the blues great, it has all the right elements to it. T-Model covers all the right subjects, exploring the depths of what makes a man piss fire. The best track is, "Take a ride with me", so he can love you all night long, baby. Who said one gets too old for some good loving? T-Ford is a man I can look up to and respect. Rockabilly fans will dig this one, since the blues are very similar in topics and in groove. Tom Waits fans will also dig it, as well as Stevie Ray Vaughn clones. These Bluegrass songs are toe-tapping fun, a guarantee to get the party going. As the press kit states, "This is what Blues was before it was corrupted-weird, rawboned, looser-than-life tales about snakes, bullfrogs, trains, women, and especially women." I will agree with all of that listed in the press kit, T-Ford gives his praises to all of these subjects. If you don't think you would enjoy an album full of Blues, remember that even Steve Martin in the movie "he Jerk learned to appreciate them, even if it did make him depressed.

-Kevlar7

#### Mascara

*Cellar Door*

Mascara Records

I'm so glad that I work for such a liberal magazine that I can actually state if I think a record sucks. To sum up Mascara, overindulgence is an evil thing. Chris Mascara, front man and almost everything else, likes to explore his inner demons and expose it to us, the audience. Much to my boredom, the music is what I would best describe as dark quirky pop music. As if Korn and Nine Inch Nails decided to give up the grunge guitars and samples and play pop music instead. There are other band members, but I feel as if Chris was some fascist studio dictator and basically crafted the songs himself, which isn't necessarily a bad thing, but the man needs more work on song writing. I really felt that the lyrics were really weak and took away from the focus of the compositions. Generally, I like music that pushes the envelope of different, and I would usually go for this kind of stuff, but with Mascara I feel that it's being forced. Sorry Chris, maybe next time?

-Kevlar7

#### Six By Seven

*The Closer You Get*

Mantra/Beggars Banquet Records

At first, I thought this might be that British Blur/Oasis pansy sound. I was really wrong. The best way to describe this band is that they are the British version of the American band **Shiner**. Six By Seven approach music the same way, writing epic testimonies of rocking & a rolling. They are a five piece, which includes a keyboardist/organist that gives the music a fuller sound. I put this disc on late at night while I was going to sleep & I was totally blown away at how incredible this disc is. It is a truly engaging disc. Loud & heavy in some parts; calmer & melodic in others. Great titles like,

"Eat Junk become Junk", "Sawn Off Metallica T-shirt", & "Ten Places to Die", show off the dynamic & snotty attitude these bunch of Brits possess. The lead vocalist has a powerful voice that hits different ranges, including a falsetto high. If you like Indie rock, tired of awful Britpop/Shitpop, & want something that will blow your socks off.

-Kevlar 7

#### SHOWOFF

S/T

Maverick Records

Well, Well your friends at Maverick have released another ground breaking record. They brought you Candlebox, they brought you Alanis Morissette and isn't it ironic that they bring you the lyrical and musical high water mark off Showoff. With an opening lyric of "Some say that we dream in black & white, but I think otherwise." Look at all of these bullets that I bite, you need to be cut down to size." What the fuck does that mean? Does it make sense?

-sausageking

#### Ponticello

*Dark Skies*

The Siren Music Company

I have put off this review for months, praying (in vain) that this album would disappear from my CD collection and I could happily forget all about its existence. Unfortunately the day has come when I must finally review it, so here goes. I don't

like it. That is all. If you can't say anything nice...

-Big Daddy

**Cornell Campbell**  
*I Shall Not Remove*  
1975-1980

Blood & Fire

Blood and Fire's first release of the year perfectly demonstrates the aims of this label. Highly talented, yet underappreciated, this rerelease of some of Campbell's more popular songs is a great introduction to the talent around Jamaican sound systems during the

late 1970s. The first three songs were inspired by producer Bunny Lee, and his nickname the "Gorgon". Just within the Gorgon series the listener is taken for a ride through various genres of Jamaican music (rocksteady, dancehall, and ska). I am still frustrated by Blood and Fire's insistence on dragging out great songs for an extra three minutes. Occasionally that is fine, and straight Dub songs can be amazing, but songs like "Forward Natty Dread" (probably the best song on the release) would be substantially better if they were a little more cut and

dry. None the less, this compilation is solid. Listening to "Two Face Rasta" or "Bandulu" (put to the tune of "Tom Dooley") there can be little doubt that Cornell Campbell deserves more acclaim than he has received to date.

-Big Daddy

#### CRACKER

*Garage d'Or*

Virgin Records

Let me start out by saying I really like David Lowery (driving force behind Cracker and ex **Camper van Beethoven** front man), ever since I shared a limeade with him at a little Diner/Pharmacy on Harrison St in Richmond. I liked him a lot more when he helped some of my friends get signed to Virgin Records, even though the record company screwed them. As for this record it's a greatest hits record with three new tracks added, I will assume you have seen that marketing scheme take place a hundred times before. I like Cracker it's easy listening. It's laid back and at times it's funny. You have heard some of these songs before I'm sure but I know you have heard the song "LOW" back in the days when MTV was force feeding it to you. This is a perfect record for somebody like me who would never have bought an actual Cracker records because I can only remember the "hits." The second disc that comes with some of the records has got some nice tracks and demos on it Check out "Hollywood Cemetary" a nice song about a strange Richmond Landmark. Although owning this record has made me worry that I may be exhibiting some frat boy tendencies by only having the greatest hits collection, you know the type they dont buy the records only the singles and then they buy the greatest hits records to round out their collection....dear god don't make me that man.

-Sausage King

(ED. note: Meet Sausage King at Liquid Joes for an autograph signing party, every Friday and Saturday night).

#### THETHE

*Naked Self*

nothing records

My the the knowledge is extremely limited so I had to do some research when I started listening to this wonderful record. I think Johnny Marr's association with thethe made me shy away from this groups previous efforts. I really hate the whining of the Smiths, I mean really hate it and well Morrissey can just disappear and the world of music will have improved five hundred percent. But this record is wonderful. I love the textures and the sounds the use of noise as rythm elements is nice during the outro of Shrunkn Man. I am suprised to see nothing records put out such subtle music. There are no angry young men dressed in fishnet or trying to be the anti-christ role model. Just a two guys writing some great songs. I can't stress just how much I like this record every song is well thought out and constructed to perfection. Now I have to look into the back catalogue.

-Sausage King



New Bomb Turks play kickass, straight-up, punked-out rock and fucking roll, baby. These boys make many of their so-called "punk" contemporaries look like whiny, talentless, fashion pinups who never had souls to sell to the devil in the first place.

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**PESSIMISER** : "If you can not kick a man when he's down, then you were not angry enough to hit him in the first place." (Eric of Grief) Words to live by. Other pearls of wisdom just like this await you on the latest release from the kings of sludge, Grief. ...AND MAN WILL BECOME THE HUNTED is 50 minutes of doom, gloom and self-loathing - sounds like a Friday night to me.

**METAL BLADE** : The **Quiet Room** is back with their new album, **RECONCEIVE**. Well, half of them are back at least. Three of the six members of the band have been replaced since their debut, **INTROSPECT** (1997). The bass player and drummer switch seems to have gone off without a hitch, but the change in the vocal department will take some getting used to. Previous vocalist Chad Castor had a unique voice that fit very well with this band. Newly added vocalist Pete Jewell adds a deeper, "gruff" quality to the mix. Actually, Pete was added back in '97, so I suppose he's not exactly "new". The performance of founding members and dual guitar sensations, Jason Boudreau and George Glasco will please any discerning progressive metal fan. The Quiet Room have easily earned their spot with the heavy hitters of progressive metal. If you haven't checked these guys out yet, do it. - **Atomic Opera** is back with their new album, **GOSPEL COLA**. Well, one of them is back at least (I'm experiencing déjà vu). Frank Hart (vocals, guitar) and Kemper Crabb (vocals, mandolin) are both on A.O.'s second album **PENGUIN DUST**, but I haven't heard these guys since their first album, **FOR MADMEN ONLY**, so Frank Hart is the only one I'm familiar with. Anyway, **GOSPEL COLA** is as good as I hoped it would be. This is a very solid album that would be enjoyed by anyone into heavy rock - anyone that isn't distracted by the combination of religion and music. Where the religious



aspect of this band was hinted upon on **FOR MADMEN ONLY**, the religious content of **GOSPEL COLA** takes on all the subtlety of car fumes in a locked

**LITANY** will further solidify Vader as a leader in the death metal movement.

**DARK REALM** : **Dark Angel** first appeared on **Metal Massacre VI**. From there they released four full-length albums and then disbanded in 1992. **Dark Realm** is re-releasing the debut from **Dark Angel**, **WE HAVE ARRIVED** (1985). Great, one more reason to re-live the horrors of the ninth grade.

**SHRAPNEL** : Neo-classical, guitar wiz **Jason Becker**



started his recording career in 1986 with the release of **SPEED METAL SYMPHONY** from his band **Cacophony** (with Marty Friedman - last seen with **Megadeth**). Later he released a solo album, **PERPETUAL BURN**, then another album with **Cacophony**, **GO OFF!**. In 1990 Jason recorded **A LITTLE AIN'T ENOUGH** with David Lee Roth, and at the same time was diagnosed with ALS (Lou Gehrig's Disease). 1992 witnessed the last guitar playing by Jason on his album **PERSPECTIVES** (released in 1995 / also set to be re-released with additional material). After much prodding and begging, Shrapnel finally sent me **THE RASPBERRY JAMS**. **R. JAMS** is a collection of "demos, songs and ideas..." recorded on a 4 and 8 track while Jason was still playing. This is an awesome collection of music. It's demo material, so it is raw, but at the same time the 25 track show the amazing ability of this guy. For more info on Jason Becker, visit his site at [www.intres.com/jasonbecker](http://www.intres.com/jasonbecker). I have a feeling we haven't heard the last from this guy. Get better Jason!

**NECROPOLIS** : Phil Anselmo's (Pantera) band **Viking**



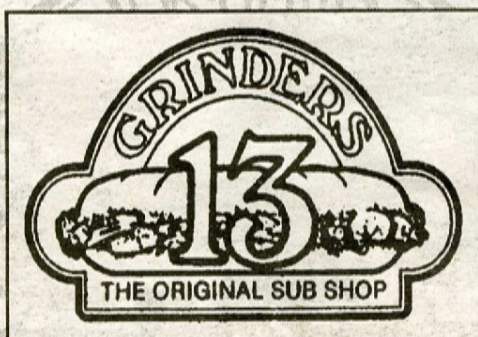
**Crown** has released **INNOCENCE FROM HELL**. I think it's supposed to be some kind of secret that Phil is in this band. He goes by the name **Anton Crowley** on the CD and the **Necropolis** website doesn't mention his name in relation to the band. Personally, if I recorded an album that was this bad, I too would use an assumed identity. - Uh oh. Something is definitely going to hit the fan when this one gets out. It seems one of the more awaited albums in the black metal world is **Mayhem's**, **GRAND DECLARATION OF WAR**. I have a feeling the phrase "sell-out" is soon to be uttered in black metal circles. Personally, I like the album, but it's not the **Mayhem** of the past. **GRAND DECLARATION OF WAR** has an almost avant-garde sound. This is a very forward thinking and progressive album for black metal. The guitars are crisp and the production is great. Give this album a chance, and don't base this album on **Mayhem's** past merits.

**CENTURY MEDIA** : **REVELATION 666: THE CURSE OF DAMNATION** is the latest release from **Old Man's Child**. **Galder** (vocals, guitar, synth) was joined by original drummer **Tjodalv** and guitarist **Jardar** for the recording. This is guitar powered, Norwegian black metal at it's best. I'm guessing this will end up being one of the better black metal albums of the year. Russian metal finds it's way stateside with the release of **Mental Home's** release of **UPON THE SHORES OF INNER SEAS**. This band mixes in a heavy dose of keyboard play, which interlaces with the guitar work. The final result being a fairly complex, progressive metal delivery.



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# DAILY CALENDAR

**Friday, May 5**  
One Man Army w/Teen Trajadies- Kilby Ct.  
Disco Drippers- Zephyr  
Donner Party- Dead Goat  
Wormdrive CD RELEASE PARTY w/Tarn- Burt's

**Saturday, May 6**  
Gerald Music- Todd's Bar  
Disco Drippers- Zephyr  
Means to an End w/ Cryptobionic- Ya But's  
Superskunk Festival- Soccer Haus  
Triggerlocks- The cozy  
Cinnamon Brown & the Easkamos  
w/Smilin' Jack- O'Shucks  
Insatiable- Dead Goat  
Maladjusted- Burt's

**Sunday, May 7**  
Slipknot- Fairgrounds  
Eric Idle- Abravenel Hall

**Monday, May 8**  
Blue Jack- Zephyr  
Little Mike & the Tornadoes- Dead Goat  
Civil Disturbance- Burt's

**Tuesday, May 9**  
Selby Tigers w/The Nobody's, The  
Gammits, Red Star 9- Kilby Ct.  
Ponticello- Hog Wollow  
Calobo- Zephyr  
Blues Jam- Burt's

**Wednesday, May 10**  
Zach Parrish Blues Band- Todd's Bar  
Andy Monoco- Getty's  
Phlegmatic- Ya But's  
Mookie Proofed - Wrapsody  
The The - Club DV8  
National Skyline w/ Audio Armada &  
Sound of Sirens- Kilby Ct.  
Tanglewood- Deadgoat  
Unlucky Boys- Burt's

**Thursday, May 11**  
Kenny Wayne Shepherd- Kingsbury Hall  
slapdown- Zephyr

Perception- Ya But's  
LibertineW/ Throwaway Generation- Kilby Ct.  
Gearl Jam- Dead Goat  
Torque- Todd's Bar  
Veloure- Burt's

**Friday, May 12**  
Rubberneck- Zephyr  
Zion Tribe- Dead Goat  
Drive- Burt's

**Saturday, May 13**  
Gene Loves Jezebel- Da Fat Squirrel  
Rubberneck- Zephyr  
Blues On First- Dead Goat  
Tanglewood- Todd's Bar  
2 1/2 White Guys- Burt's

**Sunday, May 14**  
Unlucky Boys- Zephyr  
Deer Hoof w/ Gentry Densley, Office Party,  
Ursula Tree- Kilby Ct.

**Monday, May 15**  
Tina Turner- Delta Center  
Thunerfist w/Load lovers (former  
members of Zeke) - Burt's  
Vince Converse- Harry O's  
Grandy Champion- Dead Goat

**Tuesday, May 16**  
Pilut- Zephyr  
Styx w/REO Speedwagon and Eddie  
Money- E Center  
Capture the Flag w/ Saved by Design &  
Her Blacklist Disaster- Kilby Ct.

**Wednesday, May 17**  
Slick Rock Gypsies- Todd's Bar  
DJ Craze- Brick's  
Bloodhound Gang- DV8  
Queens of the Stone Age w/Eleven-  
Liquid Joe's  
Shelia Nicols- Zephyr  
Smashing Pumpkin- Saltair  
Up Yer Sleeve- Dead Goat  
Rommona The Pest- Burt's

**Thursday, May 18**  
21/2- White Guys- Todd's Bar  
DJ Daemon- Brick's  
Triggerlocks- Zephyr  
Ray Condo & the Ricochets- Dead Goat  
Brian Honeyville- Burt's

**Friday, May 19**  
Groovie Ghoolies w/Buck- DV8  
Tara Maclean w/Dido- Zephyr  
Sugar Ray- E Center  
Possibilities w/ Fu Mamamos- Ya But's  
Agnes Poetry- Axis  
Paul Galaxy- Dead Goat  
Doublewide- Burt's

**Saturday, May 20**  
DJ Bam Bam- Brick's  
Dave Andrews w/ Ponticello- Zephyr  
Living Traditions Festival- City County Bld.  
Ether w/The numbs and DJ J'russ- Ya But's  
The Spague Brothers- Dead Goat  
Odessey- Todd's Bar  
Phelegmatic- Burt's

**Sunday, May 21**  
Drive- Zephyr

**Monday, May 22**  
Wormdrive - Zephyr  
L7- Liquid Joe's  
The Kinsey Report- Dead Goat

**Tuesday, May 23**  
Nash Kato- Zephyr  
Dead Goat Closed for Remodeling  
Barfeeders w/ The Unlucky Boys- Burt's

**Wednesday, May 24**  
Zach Parrish Blues Band- Todd's Bar  
IQU- Burt's  
Vic Chesnutt w/Kristen Hersh- Zephyr  
Unlucky Boys- Liquid Joe's

**Thursday, May 25**  
DJ Dan- Brick's  
Rich FairWyman- Zephyr  
Lorraine Horstmanhoff- Todd's Bar  
Luni Troupe w/ Bob Moss- Burt's

**Friday, May 26**  
Gamma Rays- Zephyr  
White City Ganja Coalition- Ya But's  
Death Cab For Cutie w/ Camden & Audio  
Armada- Kilby Ct.  
The Unlucky Boys- Burt's

**Saturday, May 27**  
Chola- Zephyr  
Voodoo Carpet- Ya But's  
Chump- Todd's Bar  
Maladjusted- Burt's

**Sunday, May 28**  
U.S.Bombs- Area 51

**Monday, May 29**  
Bruce Springsteen- Delta Center  
Angels Never Answer w/ Furious Fire &  
Her Blacklist Disaster- Kilby Ct.  
Far Below Nothing- Burt's

**Tuesday, May 30**  
Red Hot Chili Peppers, Foo Fighters w/  
Kool Keith- E Center  
Zambu Fly- Zephyr

**Wednesday, May 31**  
Zach Parrish Blues Band- Todd's Bar  
Thunderfist- Burt's

**Thursday, June 1**  
Dead Goat Opens after remodeling

**Friday, June 2**  
Fistfull w/ Street Legal Theater and  
Fleshpeddler- Hangar 18

**Saturday, June 3**  
Swank 5- Burt's

**Sunday, June 4**  
The Cure- E Center

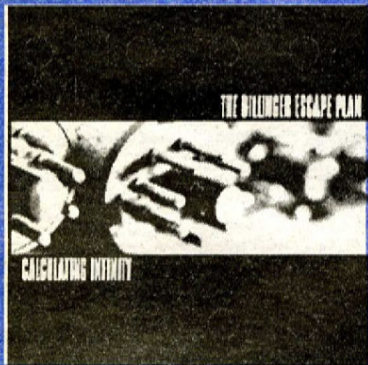
**Monday, June 5**  
FAT POSSUM JUKE JOINT  
CARAVAN(Feat. T-Model Ford & Paul  
Winey Jones!) - Beatniks (Ogden)

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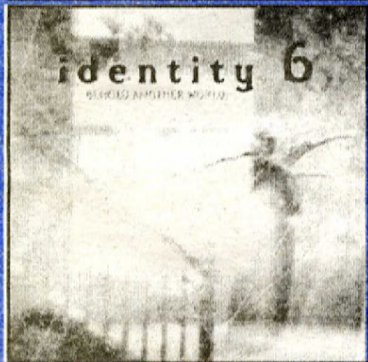


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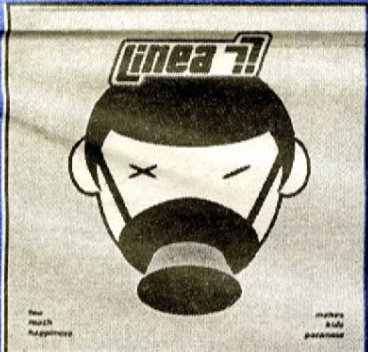
**The Dillinger Escape Plan**  
*Calculating Infinity*  
 New Jersey's Dillinger Escape Plan unveil *Calculating Infinity*, a colossal cacophony of soul-searing vocals, pile-driving riffs, unorthodox percussive punishment and scattershot speed. A psycho-overload of adrenaline soaked intensity!



**Various Artists/Identity 6**  
*Behold Another World*  
 The latest in the Identity series featuring unreleased tracks from Stuck Mojo and Jag Panzer as well as young up and coming Century Media acts like Shadows Fall, Krisiun, and Dark Tranquillity surrounded by established names like Skinlab, Sentenced, Samael and Tiamat among others. All for only \$3.98 list!



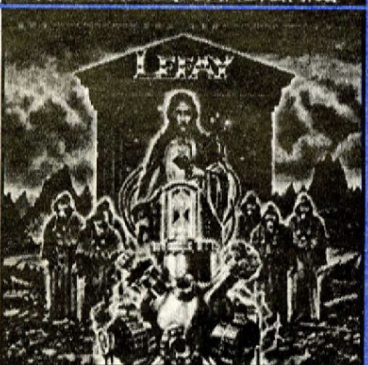
**Jag Panzer** *Thane To The Throne*  
 Continuing the momentum gained by their previous releases, Jag Panzer have returned with a new epic in metal. Produced by Jim Morris (Iced Earth, Savatage), *Thane To The Throne* combines stunning musicianship, powerful vocals and intelligent song writing to weave a classic tale of treachery, paranoia, mysticism and murder.  
 Street Date: 5.9.00



**Linea 77**  
*Too Much Happiness*  
*Makes Kids Paranoid*  
 With their roots firmly in the hardcore tradition, Linea 77 are Italy's biggest alternative-metal crossover band ever produced, offering a genuinely new slant on the new metal scene with a potent combination of melody and aggression.



**Sinner**  
*The End Of Sanctuary*  
 The brand new full length from Germany's Kings of straight forward traditional metal, following up their "Best Of" CD *The Second Decade*. A Killer display of PURE METAL!  
 STREET DATE: 5.9.00



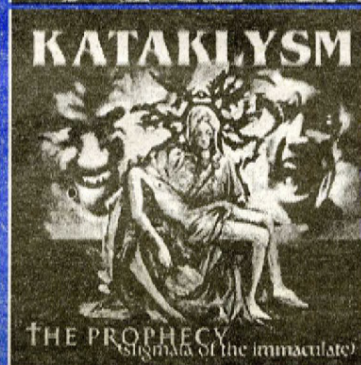
**Lefay**  
*SOS*  
 Lefay can rightfully assume the throne alongside Nevermore as state-of-the-art new power metallers anchored to bottom-end quakewaves.



**Cephalic Carnage**  
*Exploiting Dysfunction*  
 Welcome to deformity! Destroying parameters by misapplying composition, Cephalic Carnage stupefy and astound with *Exploiting Dysfunction*, curtailing varied elements of sound and configuring them with a surgical precision, ensuring that grindcore will never be the same again.



**Incantation**  
*The Infernal Storm*  
 Crippling the consecrated with *The Infernal Storm*, Incantation encapsulate all that is heinous, deforming serenity with a punishing power and blistering ferocity that reeks of absolute immorality. Enter the Pandemonium!



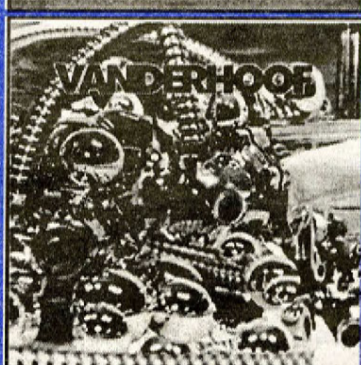
**Kataklysm**  
*The Prophecy*  
 The "Northern Blast" are back on NB, and DAMN are they back! Returning to their roots they annihilate all with their newest offering of pure insanity. See them on tour with Dismember this Spring!  
 Street Date: 5.16.00



**Mental Home**  
*Upon the Shores of Inner Seas*  
 An impressive offering of expressive sorrowful and progressive metal with amazing melodies and intricate/melodic guitar. The finest moment from Russia's finest band!



**SOLACE**  
*Further*  
 Former members of GODSPEED! "Solace dishes tripped-out wafts of jamming delight, offset bigtime by bursts of volume-dealing downpour, not to mention major whoop-ass guitar wreckage." ---*Metal Maniacs*



**Vanderhoof**  
*S/T*  
 Guitar Legend Kurt Vanderhoof is here with his first solo record! Pure 70's style guitar-driven rock and roll aimed at commercial radio the world over. All fans of true rock TAKE NOTE.  
 Street Date: 5.23.00



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